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September 1999
Issue 20

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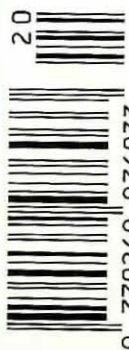
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ONE DAY COURSE

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Machine knitting made easy - how to achieve a professional-looking garment. Learn about unique knitting and finishing techniques which will enable you to achieve a perfect finish in an easy way. The morning will be packed with knitting demonstrations (*you can bring your own machine should you wish*), during the afternoon you will have a chance to finish pre-knitted swatches, experiencing the ease of finishing when the correct knitting methods have been employed.

Times:-

10.00 am to 4.00 pm with lunch break at 12.30

Fee (per person):-

Aberdeen £25.00; London £29.00.

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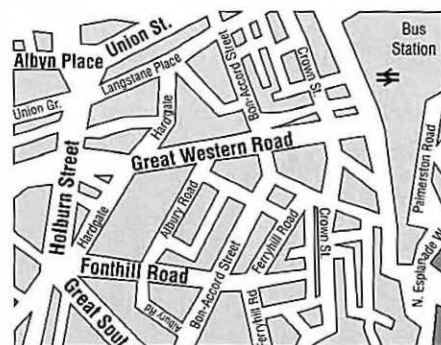
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Aberdeen AB11 6UD

Course - 6 September. Yarn Fair - 7 September.



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The Victory Services Club, 63/67 Seymour Street,
Marble Arch, London W2 2HF

Course - 8 October. Yarn Fair - 9 October.

If you require accomodation for the duration of the course this can be arranged at the Victory Services Club at £26.60 per person. Please make the reservation when returning the booking form.



Please copy your details on to plain paper if you prefer not to cut your magazine

Booking Form

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Address

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Please reserve place(s) for me at the One Day 'Knit to Finish' course:-

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☐ on 8 October 1999 in London

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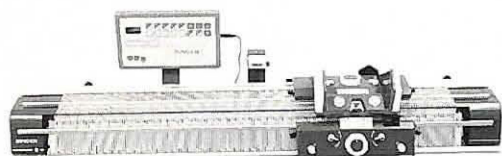
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Contents

Dear Readers,

It's especially nice to hear about the positive influences the magazine has had - and there's much to celebrate this month. It all started with a telephone call from a reader who had taken her 14 year old cousin around the Ruddington Framework Knitters' Museum. She had set off with more than a little trepidation about the visit, because "trendy" teenagers can be hard to please. The trip was an amazing success; they were both totally engrossed throughout and thoroughly enjoyed the day. Our reader only found out about the museum from the magazine and asked me to let you all know that it's well worth a visit to Ruddington, if you are ever in the Nottingham area! Full details about the museum are featured in Club Outings on page 27, so I won't repeat them here.

Our next bouquet came via Doris Elliott, on behalf of everyone working to help children in the Third World. I have been asked to pass on most grateful thanks to everyone who has knitted teddies, blankets and other items of clothing and made donations to the cause. Fr David Kirijja Katende has also sent photographs of some of the children he looks after in Uganda, with their teddies. It's a heart-warming story that we feature on page 23 and a cause that you've been most generous in supporting. Thank you, once again, from us all.

Did you ever have a Rubik's Cube? I remember the dratted thing from years ago when my son was at school. Everyone seemed to have one and no-one could put the thing down - each one of us convinced that the solution was just a couple of twists away! Something similar happened after our first telephone call about the short-sleeved top featured in Issue 10. It's been one of our most popular patterns - and it feels as if every Passap and Pfaff knitter has made a contribution to the solution! We think we've finally reached a reasonable conclusion - but if you've missed the drama, turn to page 22 and discover what all the fuss has been about!

Just before she takes a well-earned rest, I'd like to pass on our sincere thanks to Maggie Dyke for the wonderful series of articles she's produced for us. Although the first love of her life is a Silver Reed machine, she's given owners of all machines a great deal of inspiration. I know from your letters and telephone calls that her trio of waistcoats has been a great hit and a wonderful "grand finale". We do hope she enjoys her break and we very much look forward to welcoming her back next year.

Before I leave you to enjoy this month's issue, please let me urge you not to worry that our features have fluctuated slightly during the summer months. Quality time is important to us all, so I've alternated some of the articles to give most of our contributors a well-earned break. Our only omission, that I now believe will sadly be permanent, is that Masterclass (or Big & Beautiful for To & Fro readers) may not return. Those of you who read my letter each month will know that Mary Dowse has suffered a stroke. Although she has regained some movement and a little speech, she still needs permanent care and has recently been moved from hospital to a nursing home near her home in Lewes. Unfortunately, her age is against her making any further substantial recovery but our hopes and prayers continue to support her.

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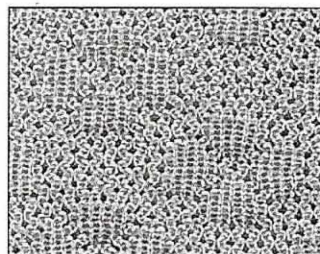
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1 Woman's Top

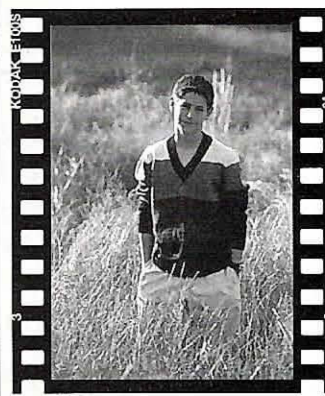
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Designed by Maggie Andrews

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Suitable for all standard gauge punchcard or electronic machines with a ribber 34



Designed by Mary Smith

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Suitable for all standard gauge machines with a ribber 39



Designed by Mary Smith

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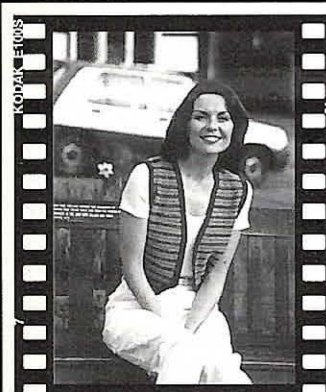
This pattern is suitable for all standard gauge punchcard or electronic machines 40



Designed by Mary Smith

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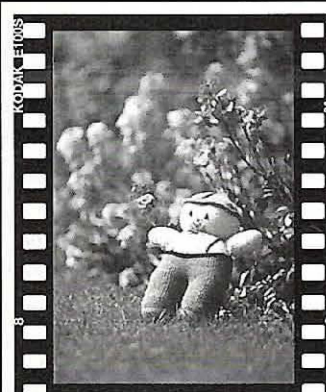
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You can write to the magazine at the following address:-

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Mary Dowse, Maggie Dyke, Beryl Jarvis
Debbie Kendall, Ann Kite, Joan Lafferty
Terry Mason, Betty Meeds, Nina Miklin
Jo Newton, Willow Tree Knitwear, Jan Wright

News Line

Classes & courses, shows & no-shows!

If you'd like readers to know about your classes or courses, drop us a line and we'll pass on the information. We're all interested in keeping machine knitting alive and it's important to fill your class - so don't keep the details to yourself!

Courses

COURSE DETAILS

We've just heard from **Alison Lee** that this year's course for beginners and returnees has been confirmed. The beginners/returnees courses are designed to help knitters not only understand their machines, but also realise the full potential of what they can produce. This will be followed by two further ten week courses for Improvers and The Ribber.

10 Week Beginners/Returnees Course

Venue The Cherry Willingham Comprehensive School, Cherry Willingham, Lincoln.

Date Tuesday 28th September 1999.

Time 7.00 pm to 9.00 pm.

Once knitters have progressed, they can join the ten week Advanced Course. This takes fabric production and design one step further and is intended to be a "fun" course. It includes designing from source material, felting and dyeing.

10 Week Advanced Course

Venue The Cherry Willingham Comprehensive School, Cherry Willingham, Lincoln.

Date Wednesday 29th September 1999.

Time 7.00 pm to 9.00 pm.

The courses are supported by the Local Education Authority, but require a minimum of eight to ten students in order to run. Reduced fees are available for certain students. For further information, please contact Alison Lee on 01522-752824 or use her E-mail address:-

Alison@knitting.freeseve.co.uk

NEW CLASS IN ESSEX

In an effort to help the cause for the continuation of machine knitting and to provide a service that, as far as she knows, is totally absent in her area, **Dee Crew** is hoping to start a small class in September.

10 Week Beginners Course

Venue Rayleigh, Essex.

Date Wednesday afternoon, starting in September 1999.

Time 2.00 pm to 4.00 pm.

She would like to teach beginners and improvers on single bed Japanese machines. The aim is to have a maximum of six students, working in pairs on three machines, so there will be plenty of "hands on" experience.

If you live in the area and would like this type of individual tuition, please call Dee on 01702-200121 for more details.

NEW SHOW FOR SCOTLAND

Readers in Scotland might like to know that there will be a new show at the SECC in Glasgow from 9th to 17th October. Called the **Ideal Home Show**

Scotland it aims to inspire and stimulate everyone who has an interest in their home and garden.

There will be approximately 250 leading

brands offering products and services and you can take along fabric, paint swatches and a tape measure for help and advice.

The opening times are 10.00 am to 6.00 pm, with late night opening until 10.00 pm on Wednesday 13th October and Thursday 14th October. Tickets cost £6.50 for adults, £3.50 for children aged five to 15



Stop Press...

SHOW CANCELLATION

It is with sadness that we pass on the news that **BSK** has had to cancel **Knitex '99**, due to unforeseen circumstances. So many of us, who have been machine knitting for a long time, have fond memories of the wonderful shows that BSK has organised in years gone by - especially those held at the Bunyan Centre in Bedford.

CAST OF THOUSANDS

At the height of machine knitting's popularity, hundreds of us piled into the centre for a weekend of fun and laughter at a BSK Extravaganza. All the machine and yarn companies were represented! We shopped until we dropped and we could be likened to a plague of locusts, devouring everything to do with machine knitting!

There was a full supporting cast from all the companies but do you remember **Vic Rhodes** and **Peggy Crighton** from **Brother**? **Bill Shapiro**, **Dorothy Silk** and a young **Derek Cox** were there with **Knitmaster** machines. **Charles (Charlie) Whitehart** and **Colin Scott** brought **Toyota** machines and **Pat Reilly** had his **Simpleframe**. There were **Passap** and **Superba** machines and **Elna** presses.

Joan Wilson and her late husband **Trevor**, took along their **Not-A-Knot** and **Intarsia Yarn**

Brake and **John Scotton** was there with the **Hague Linker**. (You might like to know that Hague will shortly be manufacturing many of products associated with Joan and Trevor.) **Iris Bishop** was a "slip" of a girl and I was there as a designer and consultant - long before I was ever involved with magazine production!

Val Carter's organisation of the event was outstanding and, on the Saturday evening, **Gary Carter** hosted a wonderful dinner for staff and exhibitors. We ate, drank, talked, laughed and then danced the night away. The Knitting Spectacular, to celebrate BSK's 30th birthday, promised to be a super day or weekend out for us all. Sadly, it will not now take place on the 4th and 5th September 1999.

TELL YOUR FRIENDS

Although all those with pre-booked tickets have received written notification, many knitters do just go along on the day. To avoid disappointment, please let all your knitting friends know that you have seen this notice. For your own confirmation, or for further details, you may telephone BSK on 01234-217096. Perhaps if we all offered our support, by telephoning or writing, we might persuade BSK to have a "Birthday Bash" for machine knitters at a later date!

years and Senior Citizens aged over 60 years. Children under five years of age are admitted free. Parties of 20 or more will qualify for a special group rate and there's a **Ticket Hotline** on **0870-600 0366** for advanced ticket reductions. For details, please call 0181-870 1453.

OUR HOUSE

Central's **Ideal Home Show** is a must for anyone searching for ideas on how to transform their home. It takes place at the NEC from 27th to 31st October and promises to be a spectacular event - packed with the latest furnishings, home décor and ideas for the house and garden from over 300 exhibitors.

Experts will be on hand to provide tips on everything from hanging wallpaper to stretching

culinary skills in the live demonstration theatres. Visitors can also find out what goes on behind the scenes when making a TV programme in the **Our House** television studio. There's even the chance to step into the spotlight by reading news or being a weather girl for the day!

The show is open daily from 10.00 am to 6.00 pm and tickets are priced at £8.00 for adults and £5.00 for children and Senior Citizens. You can also save £1 per person by booking in advance. Call 0870-242 5055 for further details and please mention the magazine, when phoning, to claim your discount.

Our House
Central's Ideal Home Show
27 - 31 October 1999

Knitting Show

BURY KNITTING SHOW

In the heart of the North West and at a bigger venue than last year, the **Bury Knitting Show** will be held on **Sunday 17th October 1999** at the Castle Leisure Centre, Bolton Street, Bury from 10.00 am to 4.00 pm. There will be a speaker's room with presentations throughout the day by Kate Arklay, Ann

Brown, Jane Hawkins and Jan Wright. Tickets for each talk need to be reserved as soon as possible because places are limited. They cost £1 and will be issued on a "first come, first served" basis. There will also be fashion shows and around 40 exhibitors.

WIN £50 CASH!

You could win £50 cash to spend on the day! All advance tickets will be entered into a cash draw that the lucky winner will receive upon entry. The winning number will be drawn by the first person through the door on the Sunday morning.

The Bury Knitting Show

Venue Castle Leisure Centre, Bolton Street, Bury.

Date Sunday 17th October 1999.

Time 10.00 am to 4.00 pm.

Tickets will cost £3.00 in advance (£3.50 on the day). Special prices are available for club parties, please send for details. Please make cheques payable to Bury Knitting Show.

The Speaker's Room will cost £1.00 for each talk. The timetable

and subjects of the talks will be sent on request.

If you would like to speak to someone personally about the exhibition, you may telephone **Keith Lord** during the evening on weekdays between 6.00 pm and 9.00 pm.

For details, or to order tickets, please write to the following address, enclosing a stamped and self-addressed envelope.

Bury Knitting Show
195 Queensway
ROCHDALE
Lancashire OL11 2NA

Who to see...

Helen Appleby
Bonnie's Wools
Busy Bee
Button Lady
Betty Croake
Karen Diesner
B Hague & Co
Hush Knit Yarns
In-Ex
Knitmates
Lord's Sewing & Knitting
Machine Knitting Monthly
Metbury Designs
Jo Newton
Vera Palmer
Riverside Spinning
Shades of Cashmere
Erica Thompson
Woolleys
Jan Wright
Uppingham Yarns

Let's hear it for...

Many of you will know the two partners arranging the exhibition, very well - they are **Vera Palmer** and **Keith Lord**. Vera is well known for her long-standing support of our craft and has previously organised the Castleton Show. We all know that Vera's input has made the show a tremendous success over the years and last year's venue was simply too small for the enthusiastic visitors. The organisation was also beginning to overwhelm Vera, so this year she has the valued support of Keith Lord.

Keith would be pleased to help you with queries about knitting machines and accessories; spares, repairs and service; Bramwell yarns and patterns;

Brother sewing machines, overlockers and embroidery machines. Keith, formerly of *Ewe Knit*, Rochdale is now at:-

Lord's Sew-Knit Centre
Oswaldtwistle Mills
Collier Street, Oswaldtwistle
ACCRINGTON
Lancashire
Tel:- 01254-389171

He can also give you full details about the Bury Knitting Show. Why not call in to the shop, if you are in the area. There's lots of free parking for coaches and cars and a couple of coffee shops if you decide to "shop until you drop". The show promises to be even better than ever, so come and join us in October. ■

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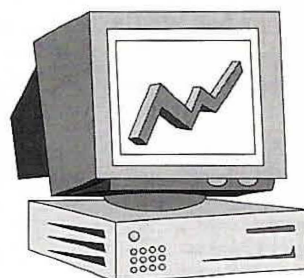
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We're pleased to let you know that there's a new service available for knitters in Norfolk, Suffolk and Cambridgeshire. For as little as £365, you can have:-

- ☆ A re-conditioned 486 computer with a one-year's warranty
- ☆ Monitor and Keyboard
- ☆ DesignaKnit 6
- ☆ Link to your knitting machine installed in your home

Printers and scanners are also available as extras. So, if you're longing to try DesignaKnit, totally computer illiterate or afraid to buy a computer in case you get it wrong, here's a service that can be tailor-made for you! (Although the service is only available in the counties



quoted at present, other areas may be possible - so please ask for a quote. Jan Wright is running this innovative scheme and you can obtain more information from her at the following address:-

Jan Wright
35a Blofield Road
Brundall, NORWICH
Norfolk NR13 5NU
Tel/Fax:- 01603-717149
E-mail:- Jan@JanWright.com

THEME DAY

An **Open Day**, based on the theme *Enhancing your Knitwear*, is being hosted by **Undy Yarncrafts** at their premises in Magor on **Saturday 9th October 1999**. The day will start at 10.00 am and continue until 4.30 pm. The main speaker will be **Jane Hawkins** who has morning and afternoon sessions booked. Other guests are **Jackie Powell**, **Pat Herbert** and **Maureen Moss**. You may also book in advance for **DesignaKnit** demonstrations. This is a "ticket only" event, so please book early as numbers have to be limited. The cost is a modest £2.50 per person and includes:-

- ☆ Access to all talks and demonstrations
- ☆ Free vouchers for goods purchased at the shop worth £6.00
- ☆ Free entry to a prize draw
- ☆ Free parking
- ☆ A shop full of yarns, machines, accessories, spares, buttons, patterns, books, spinning and weaving accessories, fleece, tops and much more to browse around at leisure

Coffee, tea and snacks are available at the shop and there are good pubs, restaurants and a

bakery just a short walk away. For further information, please get in touch with **Anne Reid** at the following address:-

Undy Yarncrafts
The Old Temperance Hall
West End, MAGOR
Monmouthshire NP6 3HT
Tel:- 01633-881183

ONE DAY WORKSHOP

Jane Hawkins is the guest of **Undy Yarncrafts** on **Sunday 10th October 1999**. Her theme will be *Tuck Stitch & Plating* and the workshop will feature Jane's new cape design, using these two interesting techniques. The day is especially suitable for owners of standard gauge machines so, if you've ever wondered what to do with the plating feeder that came with your machine, this is the day for you!

Numbers are strictly limited, to ensure personal attention and the cost is £18.50 per person to include tea, coffee and a midday buffet meal. Tickets are available from **Anne Reid** at **Undy Yarncrafts** and the address and telephone number are given above.

Woman's Top

Designed by **Nina Miklin** in **Roma & Giulietta** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard and electronic machines and Silver Reed standard gauge punchcard machines with a ribber.

MATERIALS

VERSION A

(With contrast colour front and armhole bands)

Nina Miklin Giulietta (already wound treble).

1 [1, 1, 1] x 200 g cone in main yarn (MY).

Nina Miklin Roma (already wound double).

(Yarn Guide No.8.)

1 [1, 1, 1] x 100 g cone in contrast yarn (CY).

VERSION B

(Knitted in one colour)

Nina Miklin Roma (already wound double).

(Yarn Guide No.8.)

1 [1, 1, 1] x 250 g cone in main colour (MC).

The fibre content of Roma is 100% extra fine Merino Wool. For further information about this yarn, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT or telephone 0171-286 1532.

GARMENT WEIGHT

Finished garment in first size weighs 180 g.



• Photography Matt Smith • Stylist Sally-Ann Carroll • Earrings Lady Remington; Body & Trousers Next

Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.



TENSION

28 stitches and 69 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 3 for Giulietta and 4 for Roma on a Brother 910). Steam swatch before measuring. *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please

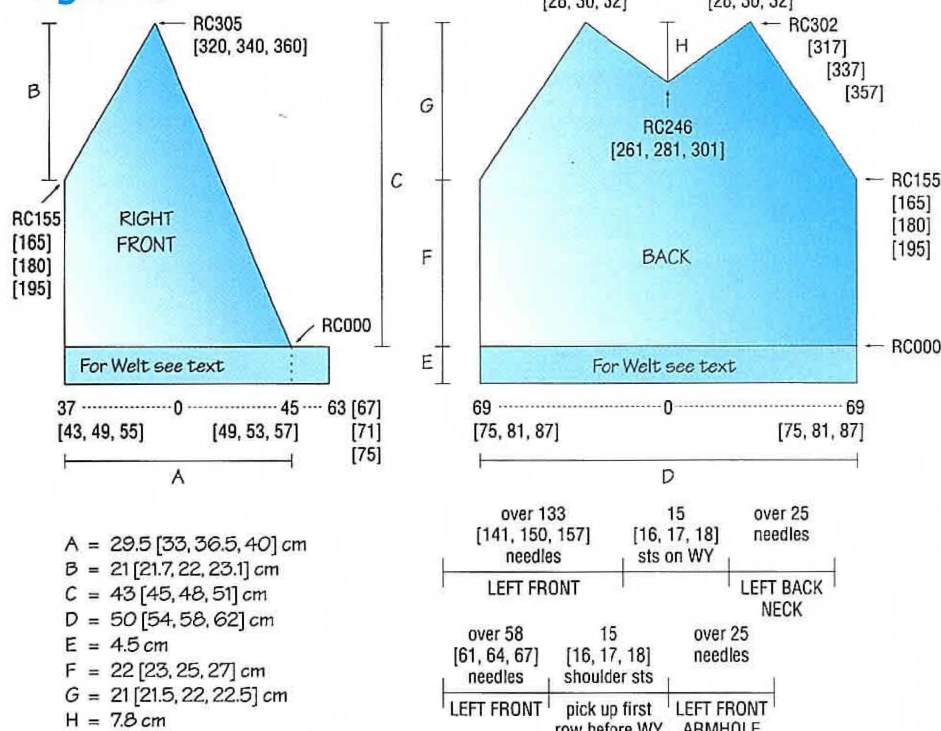
look under Pattern Information on page 43.

NOTES

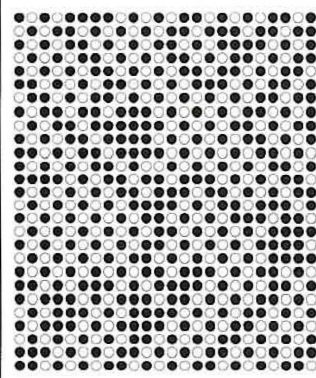
a) We used purl side of knitting as right side of garments.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. 10 ►

Diagrams



Punchcard chart



[1, 1, 2] times.
Total decreases for armhole 36 [42, 48, 54]. When RC shows 305 [320, 340, 360], cast off rem 3 sts by transferring the end sts on to the centre N. K the centre st by hand, pull the yarn through and cut the yarn.

9 SPECIAL NOTES

Ribbing

When knitting in Roma, put the ribber slide lever on II on Brother machines for all the ribbing rows and use the P carriage on Silver Reed machines. When knitting in Giulietta, put the slide lever on II on Brother machines for the selvedge only, then reset to I.

Knitting Speed

When knitting in Giulietta, we suggest that you move the carriage across the needlebed just a fraction slower than you would normally knit.

Tuck Stitch

When knitting tuck stitch pattern on Brother machines, press only one tuck button on your carriage - that is - tuck only from left to right and not from right to left. When knitting tuck stitch pattern on Silver Reed machines, set side levers to tuck only from left to right and not from right to left.

NOTES ON KNIT TO FINISH, BOOKS 1 & 2

The numbers in dark circles (1) and the instructions in italics refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in Book No.1, Book No.2 and the Knit To Finish series. They are not part of the instructions given below to knit the actual garment. If you prefer to use your own method of finishing a garment, simply ignore the circles.

1 The Crucial Point on the Back V-neck is when RC shows 246

[261, 281, 301]. Follow the instructions in Book No.2, Part Three, page 11.

2 If finishing the bands on the machine, pick up the first half of the end-stitches first and, when replacing the front again to finish the bands on the machine, pick up the second half. See Book No.1, Part Four, page 15, Steps 6a, 6b and 6c.

3 See Book No.1, Part Four, for the Loose Row and the Latch Tool Cast-Off.

3a Knit a Loose Row over the 18 stitches and then work the Latch Tool Cast-Off from right to left.

Knitting Instructions

RIGHT FRONT VERSION A

(With contrast colour front and armhole bands)
With ribber in position, arrange 82 [92, 102, 112] Ns for 2x1 rib as shown on the diagram.

* Using tension 0/0 or minimum tension possible and MY, hang on yarn and K 3 circular rows. Using MT-3/MT-3, K 29 rows. Using MT/MT, K 1 row. Transfer sts to main bed **.

VERSION B

(With main colour front and armhole bands)
With ribber in position, arrange 100 [110, 120, 130] Ns for 2x1 rib as shown on the diagram. Using MC, work as for Version A from * to **.

With carriage at right, cast off 18 sts at right edge. 3a

BOTH VERSIONS

Set RC at 000. Using MT, set carriage for tuck stitch. Knit until RC shows 305 [320, 340, 360] and, at the same time, shape the front edge on the right side of the knitting when RC shows 020 [020, 035, 035].

A - SHAPE FRONT EDGE

(Dec 1 st and K 15 rows) 7 [7, 5, 8] times.

(Dec 1 st and K 10 rows) 1 [2, 7, 2] times.

(Dec 1 st and K 5 rows) 7 [7, 3, 4] times.

(Dec 1 st and K 4 rows) 19 [25, 35, 40] times.

SMALL & MEDIUM SIZES

(Dec 1 st and K 6 rows) 5 [4] times.

(Dec 1 st and K 8 rows) 3 [2] times.

SMALL, LARGE & EXTRA LARGE SIZES

Dec 1 st and K 5 rows.

ALL SIZES

Total decreases for front edge 43 [47, 51, 55] and, at the same time, shape the armhole on the left side of the knitting when RC shows 155 [165, 180, 195].

B - SHAPE ARMHOLE

(Cast off 2 sts and K 2 rows) 2 [2, 3, 3] times.

(Dec 1 st and K 2 rows) 7 [9, 12, 22] times.

(Dec 1 st and K 3 rows) 2 [7, 7, 1] times.

(Dec 1 st and K 4 rows) 7 [10, 13, 16] times.

(Dec 1 st and K 6 rows) 14 [11, 9, 7] times.

(Dec 1 st and K 7 [6, 3, 3] rows) 2

LEFT FRONT

Work as for Right Front, reversing all shaping by reading right for left and left for right.

BACK

With ribber in position, arrange 138 [150, 162, 174] Ns for 2x1 rib as shown on the diagram. Using MY/MC, work as for Right Front Version A from * to **.

Set RC at 000. Using MT, set carriage for tuck stitch. Knit until RC shows 302 [317, 337, 357] and, at the same time, shape the armholes on both sides of the knitting when RC shows 155 [165, 180, 195].

A - SHAPE ARMHOLES

Cast off 1 [2, 2, 2] sts and K 2 rows.

Cast off 1 [1, 1, 2] sts and K 2 rows.

(Dec 1 st and K 4 [2, 2, 2] rows) 29 [7, 12, 14] times.

(Dec 1 st and K 3 [4, 4, 4] rows) 9 [32, 30, 28] times.

MEDIUM, LARGE & EXTRA LARGE SIZES

(Dec 1 st and K 3 rows) [2, 3, 6] times.

ALL SIZES

Total decreases for armhole 40 [44, 48, 52] at each side and, at the same time, shape the back neck when RC shows 246 [261, 281, 301].

B - SHAPE BACK NECK 1

SMALL SIZE

(Dec 1 st and K 2 rows) 22 times.

(Dec 1 st and K 3 rows) 4 times.

MEDIUM SIZE

(Dec 1 st and K 2 rows) 28 times.

LARGE SIZE

* Dec 1 st and K 2 rows.

Dec 1 st and K 1 row **. Rep from * to ** 3 more times. (Dec 1 st and K 2 rows) 22 times. **EXTRA LARGE SIZE** * Dec 1 st and K 2 rows. Dec 1 st and K 1 row **. Rep from * to ** 7 more times. (Dec 1 st and K 2 rows) 16 times. **ALL SIZES**

Total decreases for back neck 26 [28, 30, 32]. When RC shows 302 [317, 337, 357], cast off rem 3 sts as for the Right Front.

ARMHOLE, SHOULDER, BACK NECK & FRONT BANDS

These are knitted in CY for Version A and MC for Version B. The right side of all bands is knitted in tuck stitch and the inside - that is, after the fold, is knitted in stocking stitch with the purl side as the right side for both.

LEFT FRONT BAND & LEFT BACK NECKBAND

Using WY, cast on 15 [16, 17, 18] sts as shown in diagram and K a few rows. With purl side of garment facing, place left back neck on to 25 Ns at right and Left Front on to 133 [141, 150, 157] Ns at left of the sts on WY as shown in diagram. ②

** Set RC at 000. Set carriage for tuck stitch. Using MT+1• and CY/MC, K 8 rows. Using MT+•, K 16 rows. Using MT-•, K 8 rows. Using MT-••, K 7 rows. Using MT-1•, K 3 rows. RC shows 042 and, **at the same time**, dec 1 st at the right edge when RC shows 003, 009, 017, 025, 033 and 040 and dec 1 st at the left edge when RC shows 008, 018 and 028.

Reset RC at 000. Set carriage for stocking stitch. Using MT, K 4 rows. Using MT+••, K 4 rows. Using MT+1•, K 4 rows. Using MT+1••, K 4 rows. Using MT+2•, K 3 rows. Using MT+3, K 3 rows. RC shows 022 and, **at the same time**, inc 1 st at the right edge when RC shows 002, 006, 010, 014, 018 and 020 and inc 1 st at the left edge when RC shows 006, 012 and 018.

At this point, select either Option 1 or Option 2 below, depending upon your preference for finishing:-

Option 1

To finish on the machine. K a few rows in WY across all sts and release from machine. Steam press the band and Front. With knit side facing and the Left Front at right side of needlebed and back neck at left side of needlebed, replace sts on to Ns. Pick up left front edge and left back neck again (this time on the inside of the garment!) ② but do not pick up the shoulder sts on WY, see (1) below. K one loose row by hand over all sts and cast off. ③

Option 2

K one loose row by hand over all sts and cast off. ③ After knitting the armhole bands, steam press the bands and the garment and sew the band to the inside of the garment by hand and join the two cast-off ends at the shoulders ***.

LEFT ARMHOLE BAND

With purl side facing, replace the 15 [16, 17, 18] shoulder sts on WY (1) and the left front armhole and left back armhole as shown in diagram.

Work as for Left Front Band and Left Back Neckband from ** to ***, changing only the decreases and increases at each end of the knitting as follows:-

When knitting in tuck stitch, dec 1 st at both ends when RC shows 003, 008, 013, 018, 022, 026, 030, 034 and 038. When knitting in stocking stitch, inc 1 st at both ends when RC shows 003, 006, 008, 010, 012, 014, 016, 018 and 020.

RIGHT FRONT BAND, BACK NECKBAND & ARMHOLE BAND

Work as for left side, reading right for left and left for right.

VERSION A

Knit two welts for contrast yarn front bands

With ribber in position, arrange 18 Ns for 2x1 rib. Using tension 0/0 or minimum tension possible and CY, hang on yarn and K 3 circular rows. Using MT-3/MT-3, K 29 rows. Using MT/MT, K 1 row and then transfer sts to main bed.

Option 1

K one loose row and cast off. ③ Join welt to front band by hand.

Option 2

Replace the lower edge of the front band on to these Ns as for the shoulder edge of the band. Using MT+5, K 1 row and then cast off. ③

Both Options

Join the welt to the main welt by hand.

MAKING UP

Steam press all pieces. If you finished the front and armhole bands on the machine, join the cast-off ends on the inside of the shoulders with a slip stitch. Sew side seams and armhole bands. "Cross over" the fronts (try it on for position) and secure them on each side with slip stitches along the welt.

CARE INSTRUCTIONS

We suggest that you hand wash the garment in lukewarm water and dry flat out of direct sunlight. ■

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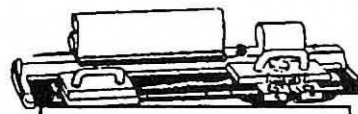
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Classwise

Cardigan Bands

Life in the classroom continues for **Beryl Jarvis** and her students. Last month she showed us how to knit different neckbands, this time she teaches us how to knit and attach bands to cardigans.

It was a strange coincidence that, whilst planning this article, my own knitting club had an evening where the demonstration they wanted me to do was on cardigan bands! It was excellent because it gave me lots of up-to-date information about the sort of questions knitters wanted answered. This time, let's first think about how bands are knitted before going on, next month, to talk about buttonholes.

I try to encourage my students to think for themselves, use patterns only as a guide and try to create their own ideas. Just because a pattern has one type of

band, you need not necessarily use it! If you prefer to knit an alternative band or attach it by a different method, then why not? There are no set rules about making cardigan bands, but first you should ask yourself some questions.

Is the garment knitted:-
Sideways?
Lengthways?

Would the band look best:-
Knitted sideways?
Knitted lengthways?

Will the band be knitted:-
Using the ribber?
Using the single bed?

Having answered those three questions, think carefully about the following five points.

① Number of stitches wide

If the stitches of the band are to form the length of the band and the garment is knitted lengthways in plain knitting, as shown in Diagram 1, a quick calculation of the number stitches is required. A simple rule of thumb is to pick up three stitches from every five rows. Therefore, if you find how long, in rows, the cardigan edge is - including the welt - divide it by five and multiply by three to give the number of stitches needed for a band that will lay nicely.

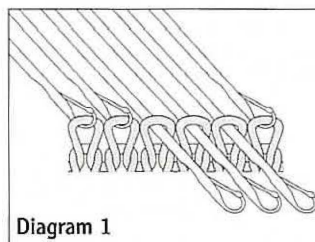


Diagram 1

If the stitches are to form the width of the band, take another look at the welts or the samples that you should have made and think carefully about what the band will look like when it is attached.

② Number of rows to knit

If the rows are to form the width, as in a sideways-knitted band, look again at the welt to work out how long to knit the band.

Q: *If the band is going to be knitted lengthways, does the cardigan have a "V" neck or round neck?*

If the garment has a "V" neck and the band is being knitted on the ribber in one length, look at your sample or the garment welts to work out how many rows are in one centimetre. Do not measure the actual garment to work out the length, but use your pattern shape for the calculation.

Q: *If the garment has a round neck, will the neckband go over the front bands or the front bands go right up to the neck?*

Work out how many rows are needed:-

- a) From the bottom of the welt up to where the "V" starts, because this is usually where the last buttonhole is worked.
- b) From where the "V" starts to the shoulder seam.
- c) Across the back neck - because from this, you can work out the total length and mark the edge that will be joined to your garment as you knit at the point where it is to match either side of the neck and the beginning of the "V" on the buttonhole side.

I know a lot of knitters knit a band longer than they think they will need, marking the strip every 50 rows then sew it in position, undoing what is not required. I think the last time I did it this way, I had to sew it in, take it out, sew it in and take it out several times before I was happy with the result! I always prefer to knit the band to the correct length.

When the band has been knitted, do not cast it off. This will make a firm flat edge that is quite different to the ribber cast on edge. Instead, change your ribber setting to circular, leaving a long tail. Break the main yarn and knit at least sixteen rows in waste yarn. The edge can now be bound off. If you are not sure how to do this, a diagram and full instructions are on **Info Sheet 1.12 Binding Off Ribbed Fabrics**.

③ Tension

Always knit bands firmly, because tension is the secret of a good finish. On a cardigan that has a 1x1 ribbed welt, the band will be firmer if it is knitted as full needle rib and not look too dissimilar. Read on for more information about tension on single bed bands - I've included details with the samples.

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4 How is the band going to be joined?

If you are picking up stitches from the garment edge, the band will:-

- a) Already be joined.
- b) If it is to be knitted, then the edge of the garment is picked up and the band will be joined on the machine.

If you are knitting the band lengthways, it will probably need sewing on afterwards. This can be done by hand and mattress stitch is by far the neatest method. I have also used my Hague Linker, quite successfully, to sew cardigan bands on to a garment. (You might like to read the articles written by my colleague **Jan Wright** on *Professional Linking* for some useful hints and tips!)

It's important to think about how the band is going to be attached before you start knitting, as one stitch from the band and one from the garment are going into the seam.

Q: What will the finished right side look like?

You may need to add a stitch for joining. If you add a stitch to the outside edge of a ribbed band, the edge is usually neater. These extra stitches can be added after the zigzag and circular rows are knitted. Always plan the joining before knitting, trying different ideas out on samples, if necessary.

5 Where will the buttonholes be and how will they be knitted?

Having promised that we'll look at knitting buttonholes next time, you should now have - or think you have, the answers to all the above questions!

As students in my class are working on single bed machines, we will look at a few single bed samples of cardigan bands. The usual abbreviations are used, where appropriate.

SAMPLE 1a

Garment is knitted sideways.

The band is started with a few rows in waste yarn, one row is knitted with the nylon cord and a single bed hem is made.

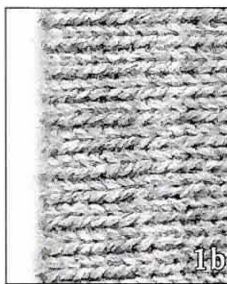
* K 8 rows at MT-1 (main tension less one whole number).

Make the fold line by knitting one row at MT+3 (main tension plus three whole numbers).

K 8 rows at MT-1 *.

Pick up loops of main yarn from above the nylon cord, thus having two loops on most needles.

K 1 row at MT+1 (main tension plus one whole number).



SAMPLE 1b

Garment is knitted then finished with a band.

Mark the last row by bringing every other needle forwards to HP.

Put the weaving brushes into their working position.

Lay a nylon cord over the stems of the selected needles and hold it, not too tight, while the row is knitted.

Knit the band as given Sample 1a from * to *.

Pick up every other loop from the marked row on to every other needle.

K 1 row at MT+1, then K 1 row at the loosest tension possible and cast off with the latch needle tool.

SAMPLE 2a

Garment is sideways knitted, started and finished with a few rows in waste yarn.

Over the same number of needles, cast on and knit a few rows in waste yarn.

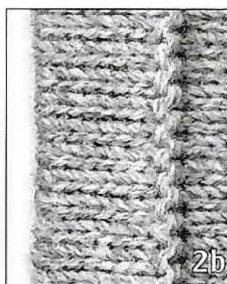
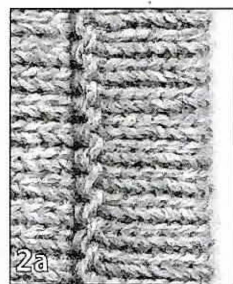
K 1 row with a nylon cord.

Knit the band as Sample 1a from * to *.

Pick up loops of main yarn from above the cord row, K 1 row at MT.

Pick up stitches from the garment.

K 1 row at MT+1, then K 1 row at loosest tension possible and cast off with the latch needle tool.



SAMPLE 2b

This is worked as Sample 2a, but with a small alteration.

Before knitting the row at the loosest tension, K 4 rows at MT to make a facing.

Pick up loops four rows into the garment and place on to every other needle, then K 1 row at loosest tension possible and cast off with the latch needle tool.

SAMPLE 3a

Garment is knitted lengthways.

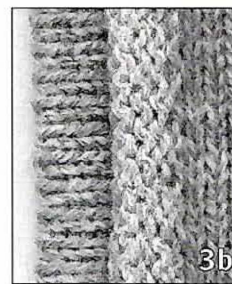
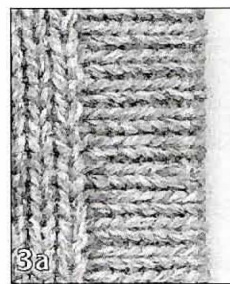
With wrong side facing, pick up three stitches from every five rows. Always pick up whole stitches and note that two loops will be on each needle.

K 1 row at MT.

If you want to knit a band in mock rib, transfer every third stitch on to its adjacent needle and leave empty needles in NWP. However, if you are planning buttonholes, they are not always as neat in a mock rib.

Knit the band as given in Sample 1a from * to *.

Pick up a stitch from garment edge on to every other needle, then K 1 row at the loosest tension possible and cast off with the latch needle tool.



SAMPLE 3b

Garment is knitted lengthways.

With right side facing, pick up three stitches from every five rows.

K 1 row at MT.

Knit the band as given in Sample 1a from * to *.

Pick up a stitch from the garment edge on to every other needle.

K 4 rows at MT.

K 1 row at loosest tension possible, then cast off with the latch needle tool. This gives an attractive roll of fabric next to the band.

SAMPLE 4a

Garment is knitted lengthways.

The band is also knitted lengthways and was knitted with the garment, adding on extra

stitches as shown in Diagram 2.

With the latch needle tool and right side facing, latch up every other loop on the fold line.

Sew the facing edge neatly to the ladder left by the other needle in NWP.

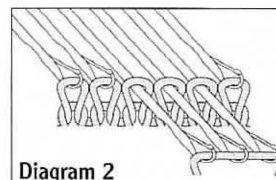
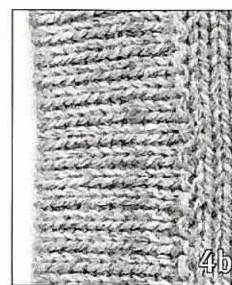
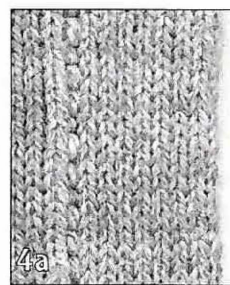


Diagram 2

SAMPLE 4b

Garment is knitted lengthways.

The band was made and attached as shown in my **Info Sheet 1.9 Sew and Cut / Cut and Sew**. It goes over the edge of the garment, finishing it neatly.



Why not try out some of these bands in preparation for next month's article on buttonholes? Until the next time, happy knitting! ■

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JO'S SPORTS TWO

Format as above. Fox-Hunting, Fishing, Hockey, Bowls, Steeple-chasing, Wind-surfing, Tennis & Motorcycling.

♦ £3.25 + 30p p&p

ELECTRONIC/INTARSIA SUPPLEMENTS

For SPORTS Four big pictures of Showjumper, Skier, American Footballer and Racehorse. SPORTS TWO Huntsman, Fisherman, Racehorse (jumping) and Motorcyclist.

♦ Each set £1.50 inc. p&p

JO'S PETS

10 Beautiful 24st repeating animal designs. Ideal for beginners as small very practical patterns with no float thread longer than 6 stitches making a very firm fabric. Elephant, Swan on water, 2 Mice, Terriers, Cats, Rabbits, Horse heads, and a lovely all over pattern of Arab horse heads.

♦ £2.75 + 30p p&p

I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

JO NEWTON
Barrowby Old Hall
Grantham
Lincs NG32 1BX
Tel: 01476 563111

Picture Parade

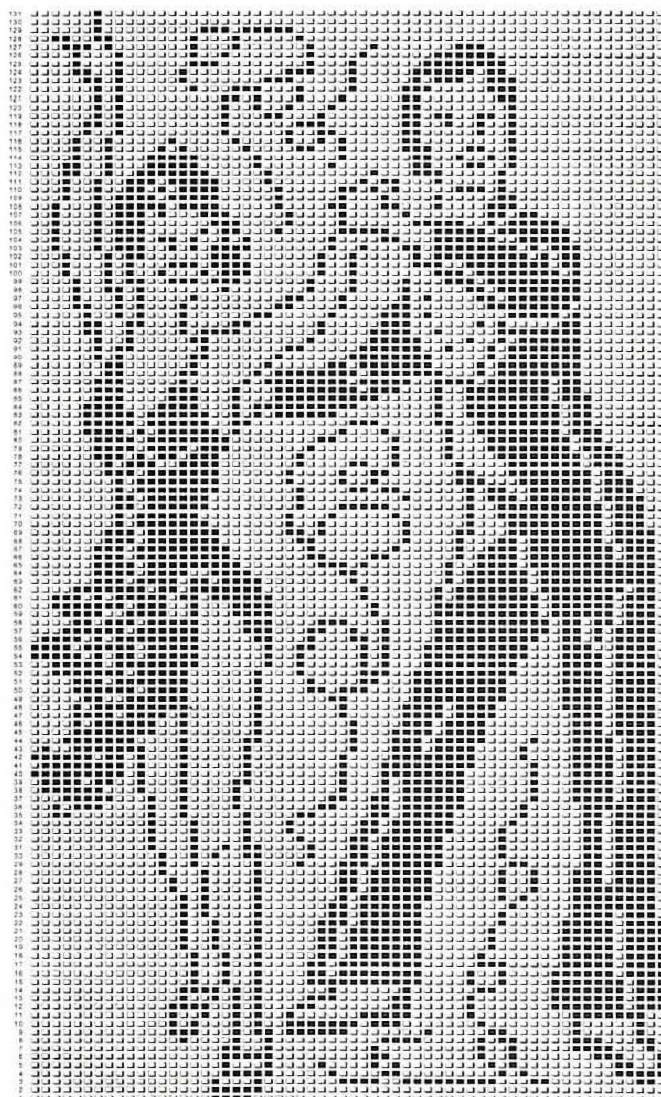
Going Loco in Acapulco!

These vibrant designs of Latin American Dancers, knitted in noisy primary colours give a Carnival atmosphere to this month's Picture Parade. **Jo Newton** designed them especially for one of our readers.

The Latin American Dancers were created in response to a reader whose daughter is "into" this energetic form of dancing and who, by now, should have a jumper dramatically depicting her favourite occupation! As usual, I have made complementary 24 stitch and 60 stitch motifs and, as a bonus for punchcard people, I have made an extra matching 24 stitch border pattern which could be used with either of the dancing pictures. I am happy to add these rather large designs free of charge to

any Brother or DesignaKnit disk bought from me. See my advertisement for my address and telephone number, or study the next paragraph!

Anyone who would like to practice some of what Terry Mason has been preaching last month, is very welcome to send me any messages and queries about any of my designs, or even just to say "hello". Of course, I am still able to receive plain old-fashioned telephone calls and faxes - which I used to think were quite magic





YARNS USED

Forsell SHAMAL

LARGE PICTURE

Autumn Gold with Hollyberry Red

LARGE 24 STITCH DESIGN

Black on Hollyberry

24 STITCH BORDER DESIGN

Purple on Autumn Gold

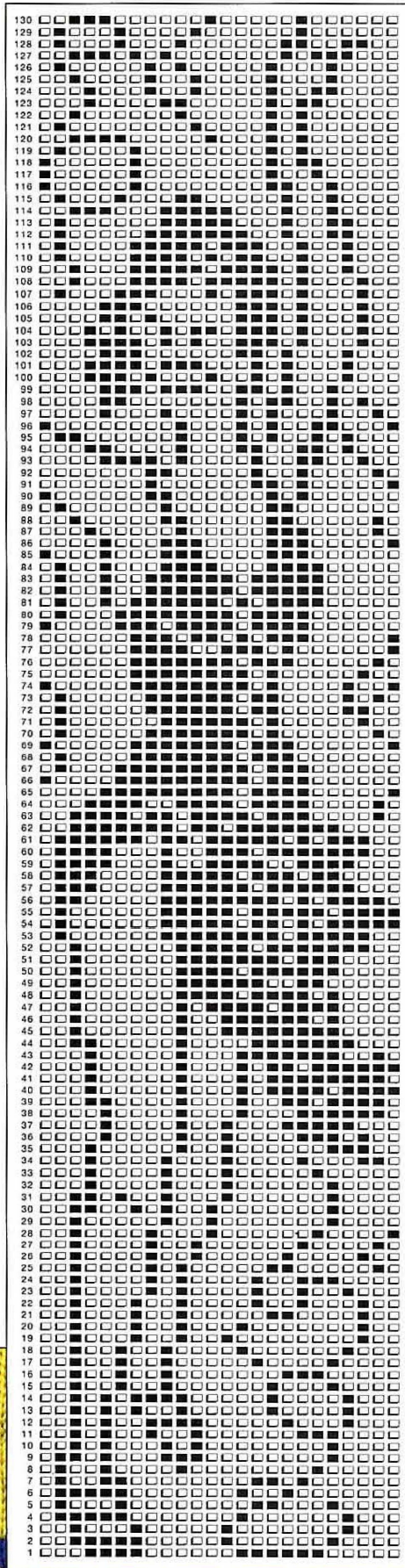
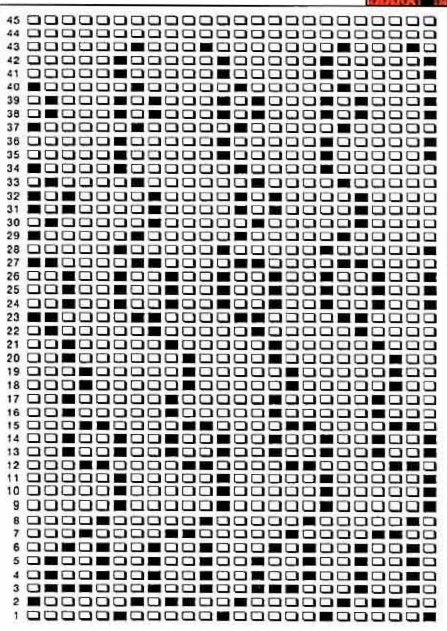


enough for anyone! - and even to talk to you at one of the shows!

As I told you last month, I am making some progress with Email and the Internet and, although I do not yet have my own website, I do now have an E-mail address, which is:-

jo.newton@talk21.com ■

For a full-size copy of the large chart, please send 3 x 1st class stamps to MKM at the address given on page 5.



Professional Linking

Part 4 - Weaving

In this series, **Jan Wright** is showing us how to use the Hague linking machine to its fullest potential. This month, she shows us how to weave on the linker.

Okay, so it's not all plain sailing when you are a machine knitting demonstrator. As with anything else, when you think you're on top of the situation, the Gremlin shoves you off! When giving club talks, I always warn them that Murphy's Law operates in my case - if it can go wrong, it will go wrong. Never at home, quietly, alone. Always in public. Always loudly. Always obviously!

It was my linker, you see. It is nearly ten years old. It is the old blue model and therefore not as pretty as the new grey ones. So, when asked to do this series of articles, I was somewhat concerned at the fact that I would be using an old, blue, model.

Hague, bless them, offered to lend me a new, grey, model. It arrived. I wouldn't unpack it. It could get damaged, scratched, bent or broken. For four weeks, it sat under the Passap, untouched. Then loomed the Club Talk. I was to travel to Derbyshire to give a talk on the Hague Linker. Well, I couldn't do it with the old one, could I? I dragged the box out from under the Passap and opened it. I set it up and tested it. No problem - it was working perfectly and shiny new.

The day came and linker, stock, patterns, samples and I poured into hubby's car. (Mine has an allergy to long journeys!) We arrived in plenty of time at the venue. (Hello to the members of the Codnor Club!)

I set up the squeaky clean, new machine, threaded up and waded into my talk. I pushed some knitting on to the linker and began to show everyone how to weave on to the linker with cord.

I pressed my foot on to the pedal, the linker burst into life and suddenly clunk. It stopped. I had pulled the cord slightly too hard, the needle had strained slightly to go through it and then hit the bar at the back. Nothing would move. Was my face red! Now the point of me telling you this story is that I knew how to release it. You might not. This applies only to the electric linkers and this is how you release it:-

RELEASING A JAMMED LINKER

Do not try to remove either the knitting or the needle - (Several people have told me that this was what they thought was necessary)

Put your hand up underneath the linker and take a firm hold of the motor in case it drops.

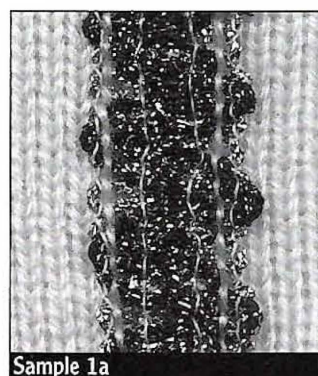
With your other hand, locate and loosen the thumbscrew on the top plate of the linker (Just beneath the wheel). This holds the motor in place. 1 to 1½ should be enough as they can work loose with the vibrations.

Now try to turn the wheel - it should be free, otherwise loosen the thumbscrew a "tad" more.

Right- now to this month's samples. I have prepared for you a range of ideas showing weaving on the linker. Any open weave fabric can be sewn on using your linker - you are not limited to knitted fabric.

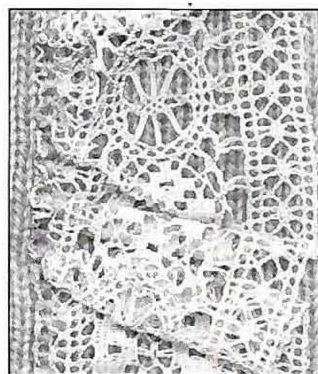
SAMPLE 1

This shows a bought braid, which was stitched on with the linker. You must remember when choosing the braid that you need a degree of stretch, otherwise the knitted fabric will lose its stretchy quality. I stitched one side to the ladder in the fabric, then moved the whole lot over and stitched the other side.



Sample 1a

This is a bought lace. I had the fabric hanging down from the linker, then pushed the lace on, slightly gathered, but standing up to give a lapped seam. This method can also be used for sewing on bands to give a nice flat seam.

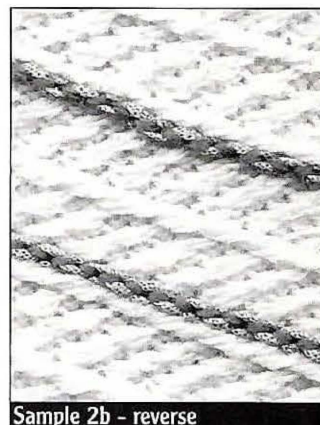


Sample 1b

On most of the following samples, I used a needle out of work on the knitting machine to make a line to work to. The ladder in the knitted piece was then pushed onto the linker, right side outside, and the various woven techniques were then sewn on in the knitting yarn.

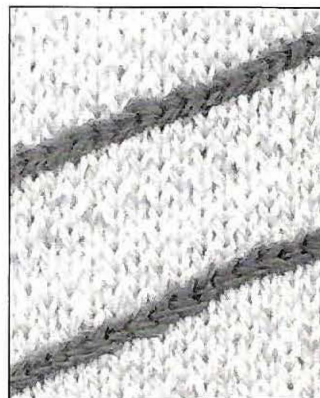
SAMPLE 2

Sample 2 shows a slip stitch design with a strong diagonal pattern to it. I used the diagonal stripes as a guide for the linker, pushing the pins through just below the line.

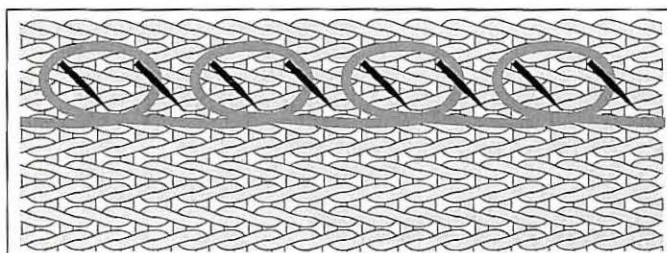


Sample 2b - reverse

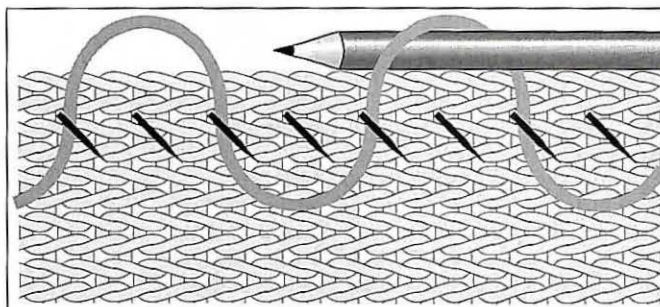
Using a viscose ribbon, 4 mm wide. I wove over and under every pin. When I got to the far end, I wove over and under every other pin. To hold the ribbon in place, you can "stab" it on to a pin.



Sample 2 - front



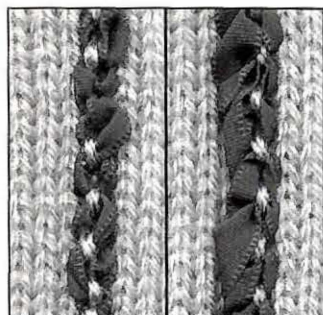
E-wrapping on the linker



Using a pen to get the spacing

SAMPLE 3

Again using ribbon, this time 7 mm wide in nylon.



Sample 3a

Sample 3b

a) Shows the same method as Sample 2, but the thicker ribbon makes a more pronounced braid type effect.

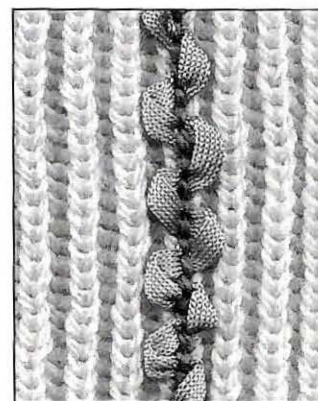
b) This time I e-wrapped over the linker pins in exactly the same manner as you would on the knitting machine. I found that "E" wrapping over two pins at a time was more effective than over every pin, as it gave a bolder finish. Do take care to keep the tension even though, using a forefinger to hold one loop in place as you put on the next one.

SAMPLE 4

Back to the Viscose ribbon. This is easier to use as the ribbon is pushed on to the pins and the linker stitches actually go through it. I used a pen to give me the size for each loop. At the far left of the knitting, stab the ribbon on to a pin to hold it in place while you work.

Put the pen under the linker pins and wrap the ribbon once round it. Take the ribbon up above the pins, stabbing it on to a pin as you go. Put the pen above the pins and wrap ribbon over it again, stabbing it with a pin on the way past. Once you have worked the full length of

the knitting, Make a line of linker stitches to sew it into place.



Sample 4



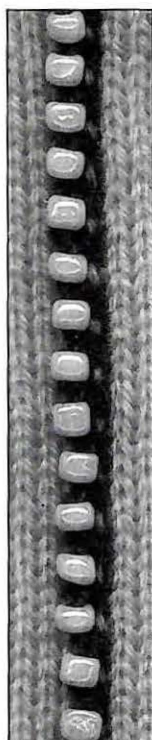
Sample 5a

SAMPLE 5

This shows how you can apply beads using the linker.

a) Uses the same yarn as the sample is knitted in. Thread loads of beads on to your weaving thread. (I found that the linker threader was just the right size to pick up four or five beads, then put the yarn into the hook and pull it through the beads.) Weave the yarn over and under the pins of the linker, pushing one bead up to the "business end" every time you go under the pins. **Do not** attempt to put the beads on top of the pins. They will catch on the needle. Once weaving is complete, work one row of linker stitches. This sample was woven up over one pin and down under two.

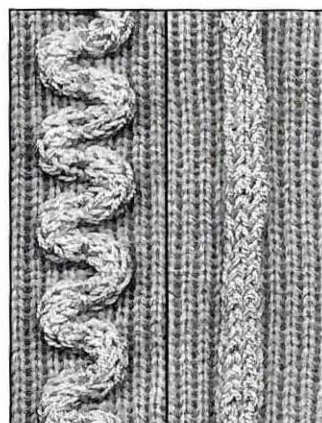
b) This was made with chenille yarn as the weaving yarn. Thread the beads on in the same way as 5a. E-wrap the yarn as in Sample 3b, making sure that the beads are below the linker pins.



Sample 5b

SAMPLE 6

a) Shows a cord made with a French Knitting Machine. To make the cord I used two strands of 4 ply Acrylic crepe. This was then pushed on to the Linker pins, following as accurately as I could one line of stitches.



Sample 6a

Because the cord is quite chunky, it forms a lovely solid square shape.

b) This is the same cord applied in the same way as Sample 4, but using a thicker pen as the spacer.

Here's hoping that I have given you some inspiration. Please keep on writing to me with your linker experiences. One or two have told me of their problems, which I hope to address in the last article, together with some more troubleshooting ideas. Till next time, happy linking. ■



C.C.B. 40th Anniversary!

Congratulations!

We extend our warmest congratulations to **CCB Sewing & Knitting Machines** whose shop is situated at St Margaret's Banks in Rochester. Established in 1959, the company has just celebrated 40 years in business - an achievement that few can match!

CCB actually stands for **Connie and Charles Bullock** who opened the shop on the 17th April 1959. Their daughter **Caroline** joined them in 1985 then, sadly, four years later Charles died. Connie and Caroline carried on and in 1991 they bought the property next door. (The building is almost 300 year old and was in need of considerable restoration!) This enabled them to greatly extend their shop premises and they expanded their range of knitting machines in the new space. There's parking available at the rear of the shop and it's also very close to the railway station - should you travel on public transport.

Connie and Caroline also started a **Passap Knitting Club** and meetings are now held on the first Tuesday of every month from 2.00 pm to 5.00 pm. The club is very well supported and a newsletter is sent out regularly to members. There is no charge for customers who are members and free tea or coffee and biscuits is served. The club feels most fortunate to have the continued support of **Phyllis Moran**, who used to work in the shop until she retired last year. It also receives great support from Local Education Tutor **Jo Cooper** whose attractive designs are well liked. Jo is also a popular club speaker.

CCB Sewing & Knitting Machines sells, services and repairs sewing machines, knitting machines and overlockers. Unlimited free tuition is also offered to anyone who buys a machine and there's always a friendly voice at the end of the 'phone if you need help. As well as some fabric permanently in

stock, there is always a good range of:-

**Buttons
Haberdashery
Hague Linkers
Horn Cabinets
Fabric Paints
Steam Irons**



Knitting clubs are always assured of a warm welcome and parties are gladly received. By prior arrangement, the shop can be opened exclusively for your group, either in the evening or during Wednesday - when the shop is normally closed all day. Please do get in touch with either Connie or Caroline to discuss your requirements - even if it's at short notice.



Do visit Connie and Caroline and browse around their **Aladdin's Cave!** They are open from 9.00 am to 5.00 pm on weekdays, but closed all day on Wednesday. You'll find them at:-

CCB Sewing & Knitting Machines
304-306 High Street
St Margaret's Banks
ROCHESTER
Kent ME1 1HS
Tel:- 01634-841597
Fax:- 01634-815920

CCB stocks yarns by **Bramwell, Bonnie's, James Brett, Denys Brunton, Forsell, Hush Knit** and **Yeoman**, plus lots and lots of patterns, including **MKM!** If the yarn or accessories you require are not in stock, Connie and Caroline are always happy to place a special order for you and will also send by post to most areas. The brand names you'll find at CCB also makes an impressive list and the shop are **Authorised Agents for:-**

**Bernina
Brother
Elna
Frister+Rossmann
Horn
Husqvarna
Passap
Silver ■**



Oh brother!

Part 4 - Tension Strips & swatches

Tension, in **Kamalini Trentham's** experience, is the most common cause of frustration amongst beginners. The correct tension setting on the carriage dial is not only essential for trouble free knitting, but also determines the final look and feel of the fabric.

The tension dial setting determines the size of the stitch - that is, the number of stitches per inch or per centimetre; the finer the yarn, the smaller the tension dial setting and vice-versa. If the tension dial setting is too large for the yarn, the garment will lose its shape very quickly and, if it is too small, the fabric will feel stiff and harsh.

The yarn mast tension also effects the size of the stitch by effecting the row gauge - that is, the number of rows per inch or per centimetre. It also plays an important role in providing trouble free knitting. If the yarn mast tension is too loose, loops can form at the start of a row. These loops may get caught in the brushes causing a carriage jam. If the yarn mast tension is too tight - indicated by few needles moving out of alignment at the end of a row - the end stitches may not knit properly or may even drop.

which is the correct tension as determined by knitting a tension strip.

KNITTING A TENSION STRIP

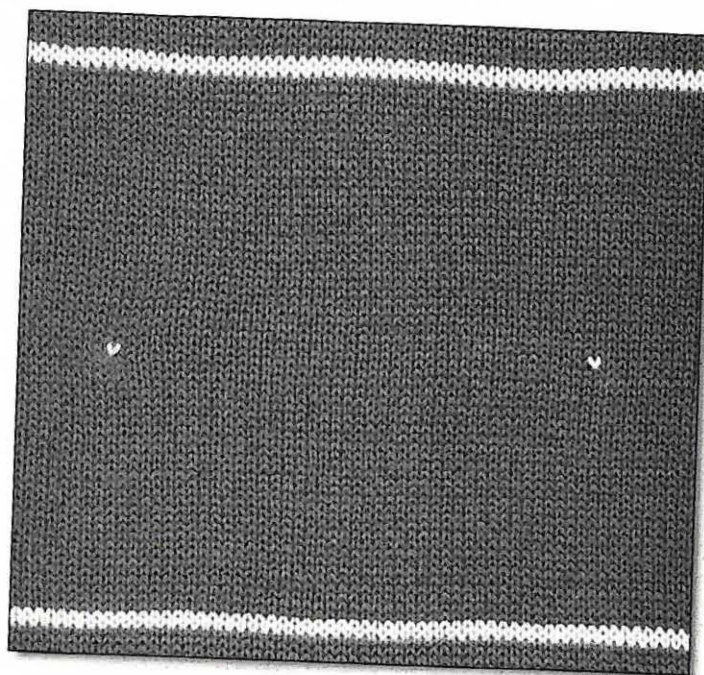
Cast on 30 stitches by whichever quick method you are comfortable with and, starting on an obviously loose stitch size, knit 20 rows.

Step 1

Mark the tension dial setting on the strip with picot holes. (Holes are made by transferring a stitch to the adjacent needle and leaving the empty needle in working position.)

Step 2

Make holes for the whole dial number on the right and for the dots on the left. For example, if you are working at a dial number of 3.1 then make 3 holes on the right of the swatch and one on the left (the whole numbers will therefore be on the left when looking at the knit side of the swatch - see Fig.1).



Step 5

At this point, start increasing the stitch size by one dot until the carriage is comfortable to push. Knit 20 more rows and release from machine.

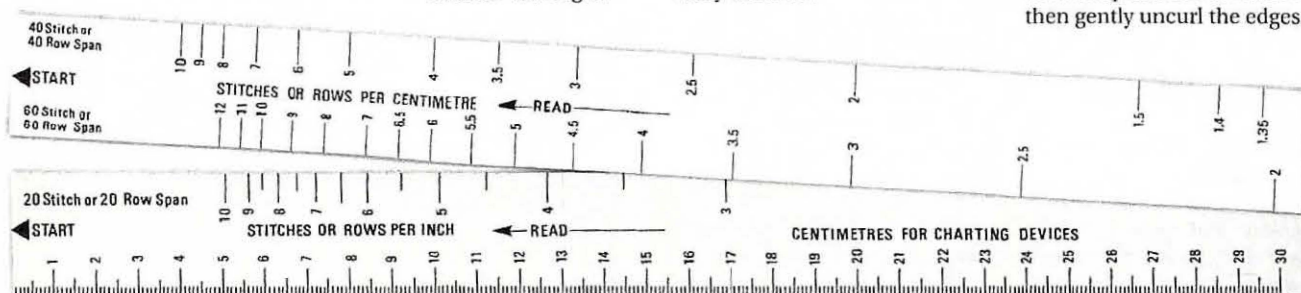
As you acquire experience of knitting with different yarns and stitch patterns, the number of tension dial settings needed for a tension strip is substantially reduced.

measure it

immediately. Any yarn, no matter what the fibre content, can be steamed provided it has been knitted at the correct tension. (I'll talk more about steaming later in the series.)

Step 1

Start steaming with the purl side up. This is the direction in which the vertical edges curl. Allow the steam to penetrate the fabric and then gently uncurl the edges.



Determining the correct tension dial setting requires experimenting with various settings. Most knitters knit too loosely and are amazed to discover that the knitting machine can knit comfortably at a fairly tight tension. **Bramwell's Fine 4-ply** acrylic is a good example, as most - if not all - knitters have used it! The most common tension dial setting for this yarn is between 5 and 7 and yet the tension swatch shown above is knitted in this yarn at tension dial setting of 3••

Step 3

Knit 30 rows. Reduce the stitch size by one whole number and then mark the new tension dial setting on the strip.

Step 4

Knit a further 30 rows. Continue to reduce the stitch size by a whole number, marking the new tension dial setting and knitting 30 rows at each new tension, until you feel resistance in the carriage.

STEAMING

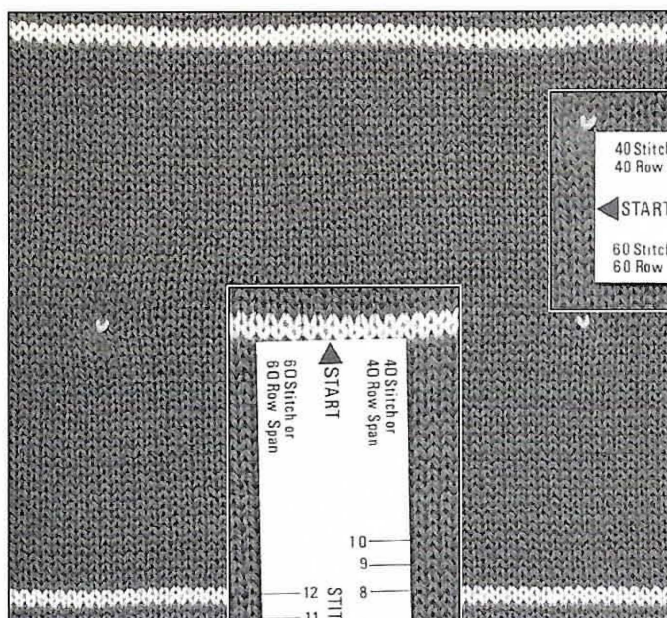
When the fabric is on the machine, it is horizontally distorted and each stitch is separated from the other. It is necessary to remove this distortion before measuring the swatch. Rolling and pulling the knitting vertically will remove the bulk of the distortion and the traditional practice of leaving the swatch to rest is aimed at allowing for the remainder. However, steaming allows the fibres to relax quickly thereby making it possible to

Step 2

Do not iron the fabric, either with the iron or your hands. Also, do not put the weight of the iron down on the fabric. When the two vertical edges are well steamed, turn the fabric over to the knit side. This is the direction in which the cast on and cast off edges curl.

Step 3

Steam and uncurl the cast on and cast off edge. This will now provide a framework for 20 ►



◀ Fig. 1 - Tension Swatch is knitted in Bramwell's Fine 4 ply acrylic at tension dial setting 3**

◀ 19 steaming the rest of the piece.

Step 4

Allow the steam to work in the centre of the piece and gently use your hands to remove any of the creases still left. The same technique should also be used to steam the tension swatch and the garment pieces before they are sewn together.

Examine the texture of the steamed fabric at different tension dial setting. Decide which of the tension dial setting is correct for the yarn and stitch pattern of your choice. Bear in mind that:-

- ☐ If the stitch size is too large, the fabric is loose and the garment will lose its shape
- ☐ If the stitch size is too small, then the fabric will feel unpleasant to touch.
- ☐ Make a note of your chosen tension dial setting. You are now ready to knit the tension swatch.

KNITTING A TENSION SWATCH

While on the machine, the knitting is distorted and the removal of distortion by rolling and pulling changes the shape of the piece. Unlike hand knitting, it is not possible to measure a piece during knitting. It is therefore necessary to knit a piece, called the Tension Swatch, to determine the number of stitches and rows per inch/centimetre in the undistorted piece. This allows the knitter to cast on a predetermined number of stitches and to

knit a precise number of rows in order to produce a piece of a definite measurement. As you can see this is absolutely the most important step in knitting to size.

Bring 70 needles to work position and cast on, with open edge, using any method of your choice. A weaving cast on is the quickest.

Using the correct tension dial setting, as determined from

the Tension Strip, knit 15 rows. Mark your tension by making holes.

Knit 15 more rows.

Knit two rows in contrast yarn. Use contrast yarn that is more or less the same weight as the main yarn - ideally, use the same yarn in a different colour.

Set the row counter to 000.

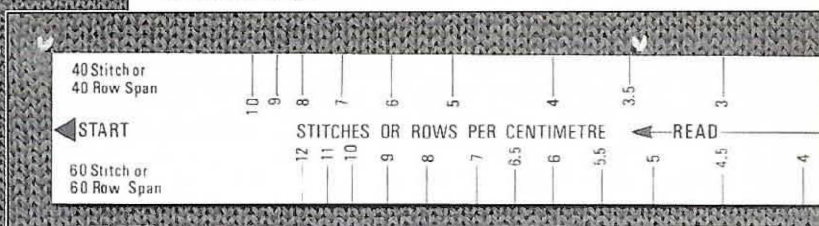
Knit 30 rows using the main yarn. Pull out the 21st needle on each side of centre 0 to hold position. Hang a piece of contrast yarn in the hook of the needles and then push them back to B position.

Knit to 60 rows.

Knit two rows contrast yarn and 15 more rows of main yarn.

Remove yarn from feeder and then take the carriage across to release the swatch from the machine.

You should roll, pull and steam before measuring the swatch.



▲ Fig. 2a - Gauge Counter in use to measure stitches

You have now marked a span of 40 stitches (between the two marked stitches) and 60 rows (between the contrast yarn rows) to measure for the gauge. Use the Gauge Counter to read the number of stitches and rows per inch or per centimetre.

The importance of correctly knitting, steaming and reading a tension swatch cannot be emphasised enough. The final fit and the look of the garment largely depend upon it. Following are some considerations that may effect tension swatch.

TIP 1

The entire swatch should be knitted in the stitch pattern, except for the two rows of contrast yarn which are knitted in stocking stitch. If you are using a lace pattern, the tension holes may be lost in the pattern. Use a stapler and staples instead of holes to mark the tension on the swatch.

Different stitch patterns in the garment require swatches for each stitch pattern. Tuck stitch gives less stitches and more rows per inch than stocking stitch at the same tension. Fair Isle tends to give more stitches and fewer rows per inch. Often a designer would use these features in shaping a garment.

If you are using a different colour of yarn than you have used before, make a new swatch as different dyes impart different handle to a yarn.

TIP 2

Most knitting can be done without weights, if the tension dial setting and the

yarn mast tensions are correct. If weights are to be used when knitting the garment, then weights must be used for knitting the swatch as well. If you use two claw weights, one at each end of the swatch, then you must use three weights on a garment with 140 stitches and four weights for more than 140 stitches. Some machines come with only two claw weights, so it may be worthwhile to invest in two more.

TIP 3

Treat the swatch as you would your garment. If you are going to wash and tumble dry the garment, then wash and tumble dry the swatch before measuring. If you are using cotton yarn be sure to wash your swatch before measuring to allow for any shrinkage. This also applies to Shetland yarns.

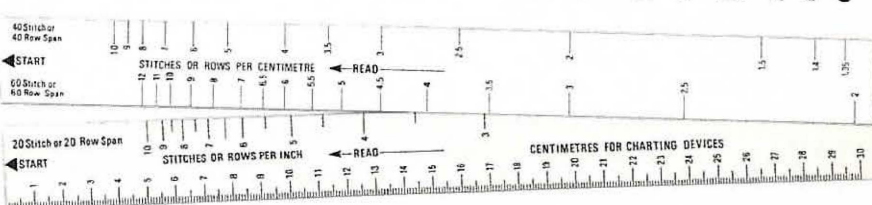
TIP 4

Remember that changing the tension on the yarn mast could change the row gauge, so adjust the antenna tension while knitting the tension strip and not during the swatch or garment knitting

MEASURING THE SWATCH Using A Standard Ruler

Measure the span of 40 stitches in either inches or centimetres. Divide 40 by the measurement, to determine the number of stitches per inch or centimetres. For example, if the distance between the two stitch markers is 4 inches then $40 \div 4$ will be a gauge of 10 stitches per inch. To get a row gauge, divide 60 by the distance between the two contrast yarn rows.

Ease the tension!



Rubik's Pattern?

A puzzle solved by Jamilla Designs

From time to time, a problem comes up that needs more heads than one to resolve and Pattern 2 in our Oct/Nov 98 magazine - Issue 10 has given some of us quite a headache!

We know it was very popular with our Passap and Pfaff knitters - because many of you have been in touch and offered your own suggestions. In my experience, if a pattern is going to wrong - it really does go very wrong! Fortunately, it doesn't happen too often and our patterns are usually fine. We seldom have any mistakes, but everything that could have gone amiss with the tuck stitch top seems to have done so!

It started with one of our more creative ideas, to print the card in yellow. It matched the garment and page beautifully - but was almost impossible to see at night in artificial light! Not wishing to hide our light under a bushel, we also left out the needle diagram. It had been inadvertently left out of the pattern and we didn't spot the omission as we prepared it for publication. We made amends by sending out black and white copies of the card and printed the missing needle diagram in Issue 12 - but that wasn't the end of it! At this point, I'll let Jamilla Designs take over.

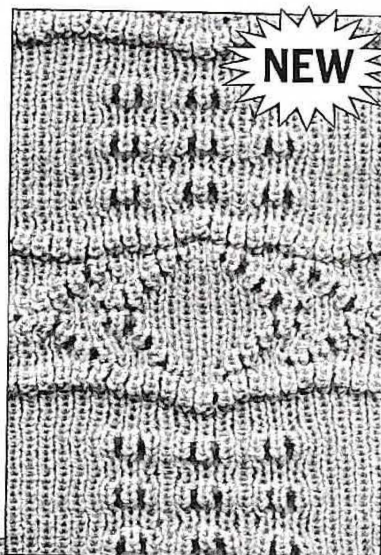
Jamilla

"I had experienced difficulty with the pattern which I believed, at the time, was something to do with the downloading between DesignaKnit 6 and the Console on my E6000. I have read several articles in the past, regarding the reversal of several techniques including 137, 138, 139 and 140. Grace Hayward wrote in *To & Fro* (Feb/Mar 1993 issue), "there appears to be a small difference of opinion between the computer and the box", regarding these particular techniques. I thought at first that this was what I was experiencing, having added DesignaKnit 6 to my equipment. "You then passed on to me the letter from reader Sybil

Holbrook, who wrote, "I do not use DesignaKnit 6, so I have used the reader with Tech 137. (Tech 138 was rejected, as it was suggested in the Knitting Notes.) On making the test piece, I find that the stitches do not knit off, resulting in a tangled bundle. I cannot understand the reason for this - can you help?"

"This made me think again and here is what I did. I filled in a Reader Sheet with the pattern exactly as printed - 29 rows by 22 stitches wide, programmed in Tech 138 (one blank square equals two tucks) and the console did not accept it. Much "head scratching" later, I decided to try adding another row to the pattern. So, using Tipp-Ex, I covered over the top right hand black square which controls the height/width of the pattern, then filled in the square immediately above it, thus making the pattern 30 rows long. I also filled in

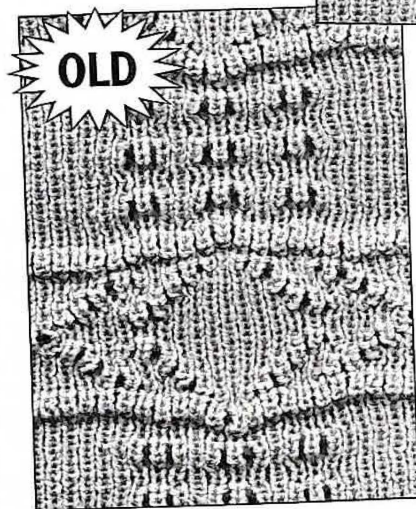
"I then referred to the Instruction Manual and turned to pages 143 to 154 - which deal with tuck stitch techniques - but it makes no reference to this anywhere on



in working position. The needles will, of course, be in working position throughout the knitting. It is the pushers that control which needles knit or tuck that will be either in working or rest position during knitting.

"Here are samples of the original and amended designs. I have written to Mrs Holbrook, suggesting that she tries this - and it would be very interesting to know from Sybil, or any other reader, how they get on."

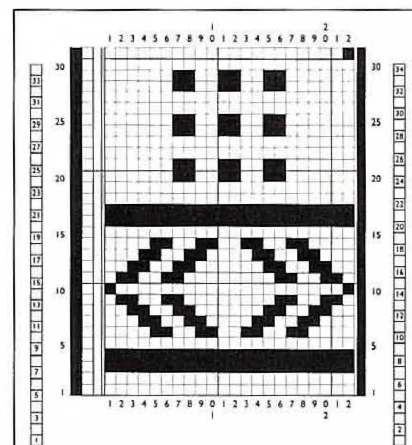
Thank you for exploring the problem in so much depth for us. As Pat Coulston constantly reminds us, we're continually on a learning curve in machine knitting and sharing our experiences, successes and failures greatly broadens our understanding of our machines. If you have an E6000 and have any comments of your own on this popular pattern, do please drop us a line! ■



these pages. I have knitted two samples that I'm sending to you (shown here) - one with the original pattern as downloaded from DesignaKnit 6 and one amended as above. I think you will agree that the amended version shows very little difference.

"Before I close, there's one final point I must mention - and I'm sorry, it is my mistake. When doing the "dry run", I said that when all the needles are in working position on the first row, you have the correct technique. I should have said that this is so when you have all the pushers

another black square in the columns to the right and left. I entered this through the reader and yes, the console accepted it. So, I am left with the question, "should these techniques only be used with patterns that have an even number of rows?"



Amended pattern = 30 rows TEC 138

On a Mission...

A little help can go a long, long way...

Here's a heart-warming story about a cause you've been most generous supporting. **Fr David Kirijja Katende** brings us up-to-date with the latest news of his pastoral work in Kampala, including photographs of **your** teddies!

Dear Anne

It was lovely to see you at the show in Dunston in March. Didn't the teddies look marvelous! Many of the gifts were left anonymously so please pass on our very grateful thanks to everyone who gave things to you and who have sent things in to us. The teddies, bags, blankets, nappies and soap will do such a lot to help those in need.

As promised, I'm enclosing some more patterns for you to publish. We use them a lot and they are suitable for anyone who would

like to knit for the homeless, but can also be used for any other charity to help people in need. My class think the hats are great - they make two each per night!

Yours sincerely
Doris Elliott
Newcastle Upon Tyne

Many of the teddies that we have knitted have been sent to Uganda and the photograph below shows **Fr. David Kirijja-Katende**, on the left, who thanks **Doris Elliott** and all those knitting for the children. He writes,

"Thanks very much for your gifts for our poor children. He or she who gives quickly gives twice thanks. I promise to send you photographs and tapes of our poor, needy children and I ask that we strengthen our partnership. My parish address is:-

Dear Doris

How are you? Greetings from Our Lady of Fatima Nakulabye Parish.

We arrived safely in Uganda from England and are now busy in our pastoral work. Thank you very much for the two additional parcels of children's wear - I received the additional early this May.

I took the whole package to the Babies' home in our Diocese (a home for the abandoned babies run by nuns). Please receive photographs of excited staff, children and myself. I also took some bread, bananas and milk. Thank you very much for loving children - may God bless you. Please extend our appreciation to all who help you in this noble cause.

If you send more I will take them to hospitals where babies need them badly. I have included a photograph of children who are very poor in our Parish and do not have anything to put on - so please, in case you have any used clothes I shall be glad to receive them. They can be sent in small parcels. Another photograph shows me giving clothes to rural pupils (school children). I got the clothes from St Mary's Catholic Church, Clapham.

All the best - God bless you.
Your friend

Fr David Kirijja Katende



Our Lady of Fatima
Nnakulabye
PO Box 16441
KAMPALA
Uganda

Whether we knit for our own children in hospitals here, or for children overseas, a constant supply of teddies is always needed. Your local children's ward, Fr.

Katende or Doris would be pleased to receive any teddies you can make. Don't forget that Doris and her volunteers will sew up and stuff teddies, if you just want to knit and pop them in an envelope. Her address is:-

Doris Elliott
14 Bradwell Road
North Kenton
NEWCASTLE-UPON-TYNE
Tyne & Wear NE3 3LF



On a Mission...

Hat, Scarf & Mittens

Hat with a roll brim

MACHINES

This pattern is suitable for any standard gauge machine.

MATERIALS

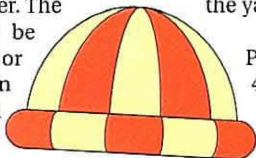
Any 4-ply yarn.
(Yarn Guide No.11.)
Oddments only are required.
Length of strong button thread.

MEASUREMENTS

To fit Medium [Large] head.

TENSION

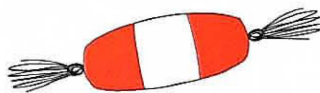
Don't worry! Aim at the usual stocking stitch tension of 28 stitches and 40 rows to 10 cm, 4 in or slightly tighter. The tension dial will be set at around 6, 7 or 8, depending on your machine and the yarn used.



Using MY and e-wrap method, make a closed-edge cast on over 151 Ns. Using MT and MY, K 40 [60] rows. Using MT+1, K 80 rows. Transfer sts for a 3x1 rib and push empty Ns to NWP. Using MT, K 4 rows. Using MT-1, K 4 rows. Transfer centre st of each group of three for a 1x1 rib and push empty Ns to NWP. Using MT-3, K 4 rows. Using MT-4, K 4 rows. Using length of button thread, take loops off machine and draw up as tight as possible.

TO MAKE UP

Press lightly and carefully, if required. Join seam, then allow brim to roll to right side.



Scarf

MACHINES

This pattern is suitable for any standard gauge machine.

MATERIALS

Any 4-ply yarn.
(Yarn Guide No.11.)
Oddments only are required.

MEASUREMENTS

One size, approximately 46.5 cm, 9 in wide and 125 cm, 49 in long excluding tassels..

TENSION

Don't worry! Aim at the usual stocking stitch tension of 28 stitches and 40 rows to 10 cm, 4 in or slightly tighter. The tension dial will be set at around 6, 7 or 8, depending on your machine and the yarn used.

Push 131 Ns to WP. Push 4th and every foll 4th N back to NWP (if rib look is required). Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Leaving a long end of yarn at start of work for making up, cont in MY and K 500 rows. Using a length of button thread, take loops off machine then draw up as tight as possible and secure. Thread a length of button thread through open loops of first row knitted in MY then unravel WY. Draw up button thread as tight as possible and secure.

TO MAKE UP

Press lightly and carefully, if required. Allow sides of scarf to roll in towards centre, then make two tassels and sew one to each end of scarf.

Mittens

MACHINES

This pattern is suitable for any standard gauge knitting machine.

MATERIALS

Any 4-ply yarn.
(Yarn Guide No.11.)
Oddments only are required.

MEASUREMENTS

To fit Small [Medium, Large, Extra Large] hand.

TENSION

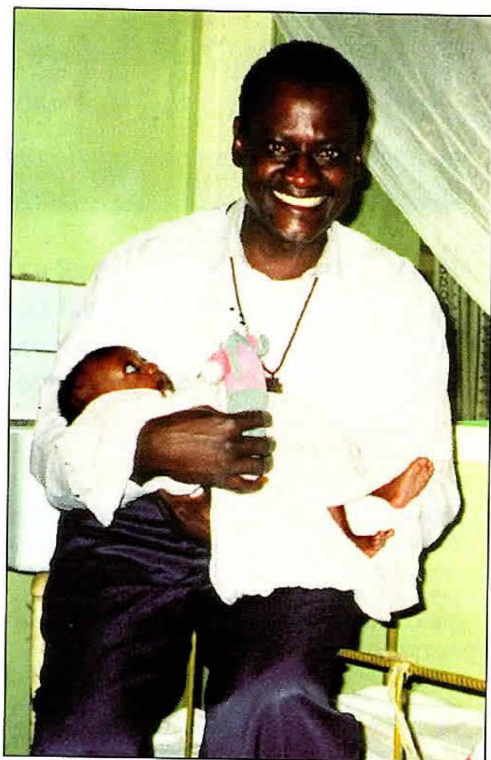
Don't worry! Aim at the usual stocking stitch tension of 28 stitches and 40 rows to 10 cm, 4 in or slightly tighter. The tension dial will be set at around 6, 7 or 8, depending on your machine and the yarn used.

TO KNIT (MAKE 2)

The mitts are knitted "up and over" in one piece, from cuff to cuff. They are intended to be quite long, to keep the wrists warm.

CUFF

Push 31 [35, 37, 41] Ns to WP and arrange for 1x1 rib. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3, K 20 rows. Using MT+1, K 1 loose row for foldline. Using MT-3, K 20 rows. Push Ns back from NWP to WP and make a hem by placing loops of first row knitted in MY on to empty Ns. Unravel WY when work is com-



pleted. Using Tension 6, 7 or 8 as appropriate for your machine, K 30 [34, 36, 40] rows.

SHAPE THUMB

Push 3 Ns at left to HP, K 1 row. Push 20 [22, 22, 24] Ns at right to HP, K 1 row. K 42 [46, 52, 56 rows] over rem Ns for the thumb. Push 3 Ns at left back to UWP, K 1 row. Push 20 [22, 22, 24] Ns at right back to UWP, K 1 row. K 36 [40, 46 50] rows.

SHAPE TOP

* Push 1 N nearest carriage to HP, K 1 row; rep from * 15 times more until 8 Ns are in HP at left and right of work.

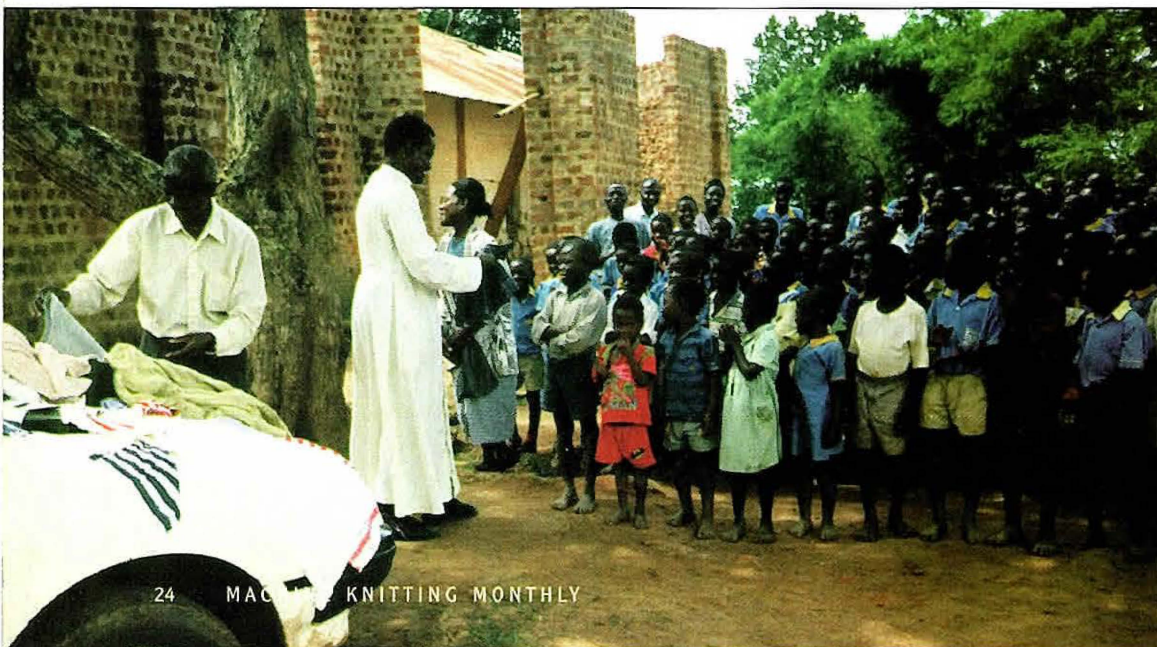
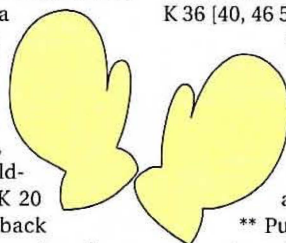
** Push 1 inside N nearest carriage back to UWP, K 1 row; rep from ** 15 times more until all Ns are back in WP. K 62 [70, 82, 90] rows, knitting in a length of contrast cotton to mark the last row.

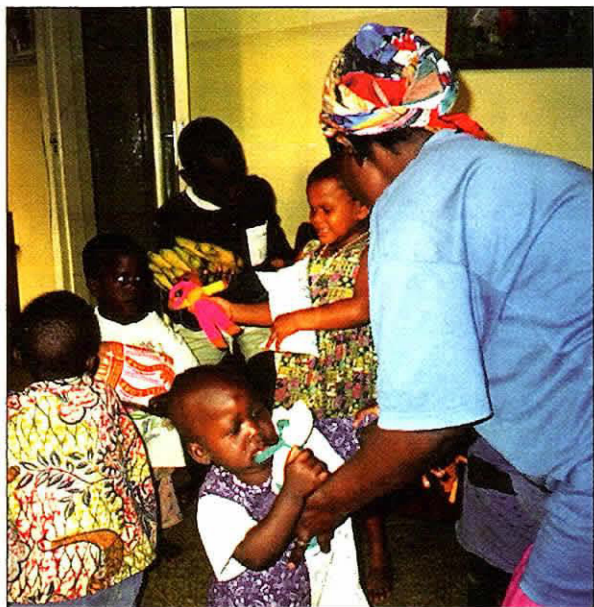
CUFF

Transfer sts for 1x1 rib and push empty Ns to NWP. Using MT-3, K 20 rows. Using MT+1, K 1 loose row for foldline. Using MT-3, K 20 rows. Push Ns back from NWP to WP and make a hem by placing loops of row knitted with contrast yarn on to empty Ns. Using Tension 10, K 1 row, then cast off with a latch tool.

TO MAKE UP

Place a welt bar or thin, flat piece of wood or metal through the hem and pull down firmly to close the stitches. Press lightly to set the stitches. Join side and thumb seams. Give final light press.



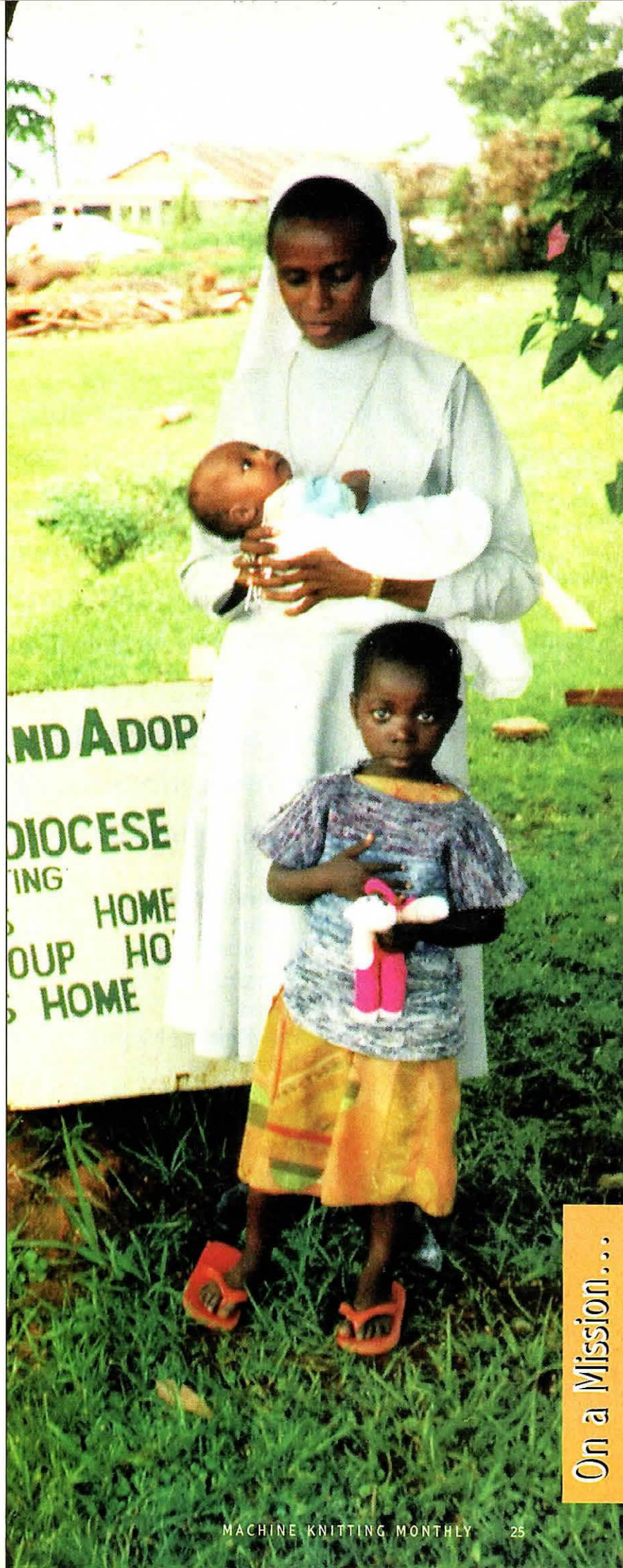


In her letter, Doris mentioned the donations I received when I went to the Machine Knitters' Bonanza at Dunston Activity centre, Gateshead on the 20th March. It was quite overwhelming! I had already been given a huge bag of teddies by a reader, at Machine Knitting LIVE! in Bournemouth at the beginning of March. I arranged to take them up to Gateshead to pass on to Mary Buckle. (See our February 1999 - Issue 13 magazine, Page 40.)

Even before the doors opened at Dunston, knitters came over to my stand with bags and bags of goodies. They had knitted and stuffed teddies; knitted teddies and left them for Doris' volunteers to stuff and finish and made bags for teddies. They had also used odds and ends of fabric and even old curtains to make tiny bags for teddies (see Page 40, Column 1). They had made blankets and bought nappies and soap for MMN (Medical Missionary News). I had four large tables at Dunston and by the end of the day, almost two of them were filled with teddies and goodies. It was a truly splendid effort! On behalf of everyone connected with the project, may I thank you all for your help in supporting the cause.

There's one lovely anecdote to pass on to all those who might be worried about "the long and the short and the tall" differences between their finished teddies. All the children who receive a teddy are individuals - so the teddies need to be individual, too! One small girl, who had lost part of one of her legs and walked with a crutch, had pulled one of her teddy's legs longer than the other and given him a stick, too, so he became her "look-alike" friend. So you see, you mustn't worry about matching tensions and colours for every teddy you make. They really don't want lots and lots of indistinguishable teddies, they need each one to be just that little bit different so that the children can have one that's individual as their very own.

June



30th & 31st Oct '99

Saturday 10.00am - 4.00pm

Sunday 10.00am - 3.00pm

October 30th and 31st are the dates of the fourth **Norfolk Knitting Showcase**. Once again, this takes place at the Hewett School in Norwich, which is a very popular and successful venue, bright and well-lit. As we all know, decent lighting is most important when choosing yarns! There will be lectures, fashion shows, talks and demonstrations, with both hand and machine knitters well catered for.

Exhibitors include:

Jan Wright
B Hague & Co Ltd
Jane Hawkins
Beryl Jarvis
Machine Knitting Monthly
Merrihay Fibres
Nina Miklin
Nutshell Knitting Centre
Riverside Spinning Co
Shades of Cashmere
Janet Spink
Undy Yarns
Uppingham Yarns
Woolleys
Sylvia Wynn

- Fashion Show
- Lectures
- Talks/Demonstrations
- Hand & Machine Knitting
- Easy Access

Hewett School
Hall Road, Norwich
(On the ring road)

Jan Wright Knitwear Design

35a Blofield Road
Brundall
Norwich
NR13 5NU

Phone: (01603) 717149
Fax: (01603) 717149
E-mail: JanWright.
KnitwearDesign@BTInternet.com

Club Outings

Now turn
to page 59 for Club
Speakers

You want something different, you want something new...
These days out & guest speakers are just right for you!

**SCOTTISH KNITTING &
NEEDLECRAFT FAYRE**

**3
SEP**

Date - 3rd - 5th September
1999.

Venue - NEC, Birmingham

Organiser - Nationwide
Exhibitions.

Telephone - 0117-907 1000.

NADINE HOLLAND KNITTING CENTRE

We offer clubs a tailor-made visit during the day, evening or at weekends by arrangement. Workshops or demos available - you can choose your own topic. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs.

Attractive shop and classrooms - a knitter's paradise. Mail order service and credit cards accepted. We open on Sundays from 10am - 4pm and Thursday and Friday until 7pm. We are agents for DesignaKnit - the computer software program for all your knitwear design. Probably the best in the North West. Contact Nadine.

27 Beechwood Drive
Thornton Cleveleys
Blackpool
Lancashire FY5 5EJ
Tel/Fax: 01253-853481

Nationwide Exhibitions

NATIONWIDE EXHIBITIONS

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. Always a great day out and well worth a visit.

- The Scottish Knitting & Needlecraft Fayre.
@ Royal Highland Centre,
Ingliston, Edinburgh.
3rd - 5th September 1999
- The 16th National Knitting & Needlecraft Exhibition.
@ NEC, Birmingham.
30th September - 3rd October
1999.

PO Box 20
Fishponds
Bristol BS16 5QU
Tel: 0117-907 1000
Fax: 0117-907 1001

DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments.

Demonstrations of your choice are available and you can also take advantage of our special club discounts that will enable

you to get just that little bit extra. So, why not telephone us now for further details and information. Our staff are always pleased to help you.

79-81 Haymarket Terrace
Edinburgh EH12 5HD
Tel: 0131-313 1002
Fax: 0131-313 1004

David
Drummond

RUDDINGTON FRAMEWORK KNITTERS' MUSEUM

This award-winning working museum is a unique surviving example of a purpose-built knitters yard, dating from 1829. Set around a garden courtyard are cottages, showing living conditions of a stockinger circa 1850 and the yard manager circa 1900. A large workshop houses a full complement of frames, demonstrated by a knitter trained on site. Another workshop contains Griswold circular machines on which socks are still produced for sale - visitors are encouraged to have a go themselves!

A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including evenings - don't forget to book

refreshments! Please telephone the Site Manager on the number listed below for further information.

The Ruddington Framework
Knitters' Museum
Chapel Street
Ruddington
Nottingham NG11 6HE
Tel: 0115-984 6914



FLIMWELL KNITTING CENTRE

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance.

We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

Hollands Farmhouse
High Street, Flimwell
Wadhurst
Sussex TN5 7PF
Tel: 01580-879316

METROPOLITAN

METROPOLITAN

Clubs - come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere!

Refreshments are available and there is also much to occupy the non-knitter in the Craft Units, while you enjoy all the pleasures of machine knitting. Please contact us for more details or to arrange a visit.

The Pinfold
Poole, Nr Nantwich
Cheshire CW5 6AL
Tel: 01270-628414
Fax: 01270-610038



UPPINGHAM YARNS

An Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

North Street East
Uppingham
Rutland LE15 9QL
Tel: 01572-823747



Question Time

Back in business

As she writes this, it is supposed to be "flaming June"; instead it is wet and windy - but very green. **Pat Coulston** is firmly back in the saddle now, after all the domestic dramas of her newest grand-daughter's dramatic entry into the world!

My machines are looking at me with anticipation after their enforced rest and are longing to be busy again! Well, they are not really looking at me - because they are firmly covered up against the dust that falls even, they tell me, in the cleanest of houses!

I did turn the E6000 on and leave it for half an hour or so every week to prevent problems and I do not anticipate any difficulties when it is back into full time service. Just in case you are wondering, possible problems can sometimes arise with the Console and cause it to pattern incorrectly, if the machine is turned off for any length of time.

When you read this, it will be September and many of you will be thinking about evening classes, winter knitting and even, dare I say it, Christmas presents! Please, do give your machine a thorough clean and light oiling before you get down to any serious knitting after the summer break. An hour spent doing this now will save you days of frustration, when things go wrong because of neglect. You will almost definitely need spares and it is best to get these early and have them ready. The most common things you will probably need are:-

Sponge Bar

This is sometimes called a retaining bar. When ordering or buying, do mention the model number of your machine - for example, a Brother 950, 840 or so on. There are slight differences and there's nothing worse than discovering you have the wrong type.

Needles

We all need new needles from time to time. Instead of turning to the end of your needlebed for a replacement - and praying you won't have to use the full width of the bed - buy some spares now!

Needle Protection Strip

Does yours look old and tired, with much of the markings worn away as the needles have constantly rubbed over it? A new strip will be easier to read, especially in the artificial light we need in winter. It will also make your machine look new, too!

Round Brushes For The Sinker Plate

The brushes under the sinker plate of single bed carriages do wear down and become ragged with constant use - don't we all! Replacing them will help to prevent dropped stitches and uneven knitting.

Wires For Ribber Cast On Combs

Even with the most careful use, fine ribber wires do become bent and kinked. Think of the time and frustration you will save if you have a nice straight wire to push into position. There's nothing worse than having to twist and turn a kinked wire with one hand whilst holding the comb between the needlebeds with the other.

PASSAP & PFAFF MACHINES

Owners of these machines also need special spare parts and I suggest the following check list:-

Pushers

You will need these for both front and back beds. Don't forget spare needles, too!

Strippers

These are very expensive, but damaged ones cause untold problems. Here's a tip you might like to remember - don't throw away your old strippers, but keep them for experimental work. You will save wear and tear on your "best" ones and ensure you have perfect strippers for knitting garments.

Light Barrier Brush (E6000)

Owners of the E6000 may well need to replace this - and I'll tell you my story. Error 200 is a pig,

isn't it? Our local machine knitting mechanic, John Major, went away to New Zealand last November and I knew that as soon as he stepped on the plane, my E6000 would know. Sure enough - as he boarded the aircraft - well, almost! - my E6000 heard the roar of engines overhead and threw up Error 200.

I didn't panic and obeyed all the rules. I removed the front lock; thoroughly brushed, blew and cleaned it - although it looked pretty clean to me. I lightly oiled it and then removed the light barrier brush. I cleaned this, too, picking out all traces of fluff from its little "tree-like" brushes, then blew around the electronics area. I returned the light barrier brush to its home. I then thoroughly brushed the front serrated rail and tried again.

All was well for a time - but up came the Error 200 message again. I repeated the light barrier brush routine and, sure enough, I noticed a bit of fluff that had dislodged from somewhere and got beneath it. Off we went again and all was well for a while but, sure enough, back came the message. This time, I had words with the machine - as you do! - and said it was being over sensitive. I pressed "Ent" and went back to the programme. All was well again, but then came my forced absence from the machine. So, we will see what happens when I get cracking again. I have told the Console firmly that I do not anticipate problems!

TENSION WIRES

Now let's look at a feature of all machines - the tension wires. Did you know that they do not last for ever? If yours are old they may have lost a bit of their spring. Even if they are not old, but you keep them hooked up tightly all the time they are not in use, they lose their tension. Here's how you can test them:-

* Thread up the yarn as normal, but omit threading it into the bobbin.

* Hold the end of the yarn in your hand, at about chest level.

* Take down the slack of yarn coming up from the cone. As the tension wire comes down, stop taking back the slack and see what the wire does.

* If it springs right up, the tension disc is too loose. Tighten it up and try again.

* You should get about a hands span (about three and a half to four inches) between the numbers 5 and 6 in the diagram.

* If the wire stays down, loosen off the mast tension disc and test again. Please note that testing must be done for every new yarn you use.

* You must test this for yourself.

* If the tension wire still goes back up, even though you have done all of the above, it is likely that it has lost its spring. Do replace it at the earliest opportunity because worn tension wires will also cause loops at the side of your knitting.

Passap and Pfaff owners also need to check that there is not a build up of fluff and dust in the Yarn Guides. The area you especially need to look at is at the top and under the little prong where the yarn goes up into the tension disc. Have you ever pulled out the second disc and looked under it? I had looping problems a while ago and the cause was a large build up of fluff, dust and so on in the second disc. Until then, I had never even looked at it! Now I check them regularly and clean them out thoroughly before there is any build up. Have a look and see - and I am sure you will get a surprise!

CALLING ALL CLUBS

As the new knitting season gets under way, I'd really like to give a word of encouragement to all club organisers. Whether you are the Chairman (woman or person!), Secretary, Treasurer,

Committee Member or have any other responsibility on behalf of your fellow club members, I'd like to thank you. You are keeping machine knitting alive in your area, by giving your time and expertise to our craft and to others.

Sometimes club organisers do get discouraged and it is up to all members to support those who do this work, for the good of machine knitters everywhere. Please help their efforts in every way:-

By attending regularly.

By using what you are shown or taught and bringing your efforts along to club meetings.

By attending the AGM when it comes along. Support it and take your turn to be on the Committee!

Together with machine knitting maintenance and good grounding on the E6000, I feel passionately about machine knitting clubs - if they die, so will machine knitting. I'm sure our respected Editor, Anne, would tell you the same about our magazine. Support it or lose it!

CLUB MEMBERSHIP OF MKM

At our club, we take advantage of the privilege of club membership of **Machine Knitting Monthly**. One of our ladies faithfully keeps a list of club members who order the magazine every month. She receives them in bulk and gives them out at the next meeting, taking the money then sending it in - so we don't have to pay "up front" as they say.

Incidentally, clubs are given a generous discount and we use the proceeds for club funds, for the benefit of all our members. If you can't cope with a bulk order, because of your club's special situation, I think there's even a scheme where the magazines can be sent direct to club members. So, if you run a club and are not in the scheme, why not drop

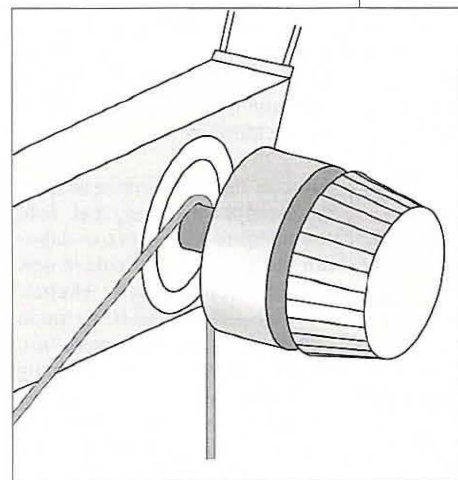
Anne a line or give her a ring. I'm sure she'd be pleased to let you have details.

New Ideas

Don't you think it would be a good idea to share some of our clubs' ideas? If we all passed on just a few of the things we do at our meetings - perhaps as "extras" to give encouragement to our members, it might give other clubs some new ideas. I'll start the ball rolling with some of the things we do at the **Bournemouth Knitting Club**.

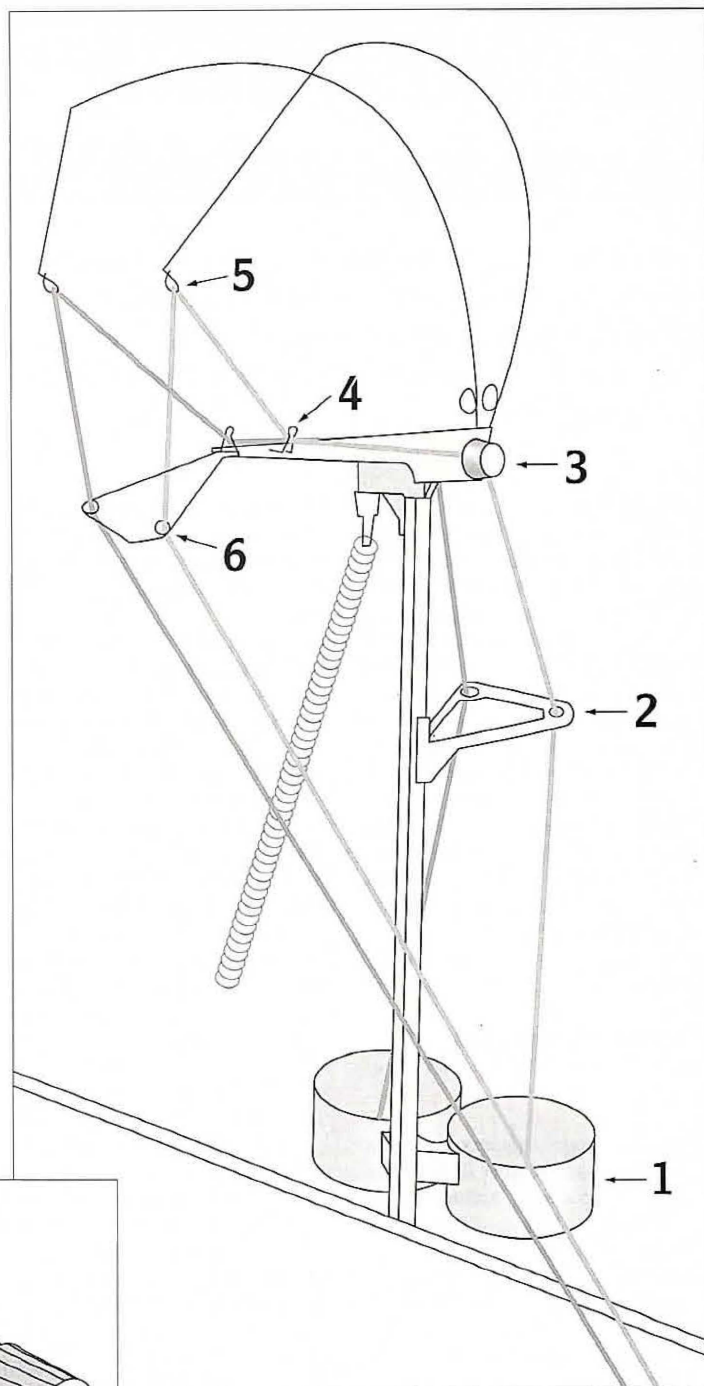
Free Raffle

We have a free raffle and next month, to encourage knitting, we shall have a separate raffle for all garments brought in that have been made within the last six months. The winner gets free entry for the next month!



Club Library

At one time, we did have a good club library. However, we noticed that it was used less and less - perhaps as members bought their own copy of a favourite book or pattern. As it also made a lot of work for one person to be responsible for taking the books to and from club meetings, we stopped it as a regular feature. Have you had more success? If so, do let us know so that we can help each other.



Sales Tables

We have sales tables at our meetings, where folk can bring along anything at all they wish to sell. You'd be surprised at some of the things that appear!

We have now filled three large books and we're well into our fourth. Can you begin to imagine what's inside them? The club has held twelve monthly meetings a year for the past ten years and we teach three techniques at every club meeting. Everything has been photographed and well documented and is a wonderful record of the club's activities since we started.

Club Memory Book

Our "Pièce de Resistance" is our club memory book. Every month since we started back in 1989, Pauline has kept a record of every club meeting. She photographs the samples that we use for teaching and files each one, together with a copy of the notes we give out with the lesson. Any special club occasion is also well photographed and well documented.

As you can imagine, they are absolutely priceless and very precious to all the members. Although I can't share them with you, I hope that may have inspired you to start your own. I do hope so and look forward to hearing about your club's activities to share in the magazine. Do write soon! Until next month, happy knitting! ■

Cut & Sew

Decorative Sewing on Knitwear

In our June issue, Debbie Kendall looked at ways in which the sewing machine could save time when making up knitwear - but without sacrificing quality. This month, she invites us to have some fun and use the sewing machine in decorative ways.

QUILTING

When decorative work is mentioned, people often first think of pretty finishes, but this doesn't have to be the case. I have been having great fun quilting knitted fabric and making some very useful - and not at all pretty - gilets. (Over the years, we've called them waistcoats and body warmers - but they now seem to have a much iposheri name!) There are two easy ways of quilting knitted fabric, the first using a Fair Isle or jacquard pattern and the second using Quiltex, a special fusible fleece which can be bought from most good fabric shops.

Using A Patterned Fabric

Let's look at the patterned finish first.

① The main requirement is a pattern with distinct lines; mine had a very easy-to-follow, diagonal pattern. I chose a fairly large pattern and each diamond measured approximately 9 cm x 9 cm. Remember when learning a new technique that you do need to see a finished effect fairly quickly and the great thing about quilting is that you can use Fair Isle patterns with very long floats.

② The second requirement is some wadding. Again, it can be bought from your local fabric shop and is available in different weights.

Choose the weight according to the thickness needed for the final garment and, of course, make sure that it is washable!

③ Thirdly, you will need some lining fabric and you can use whatever you like. I chose a polyester lining fabric to cut down on the thickness of the final garment. I do think though that you will find it much easier to quilt if you choose a woven fabric for the lining and not one that is knitted. The weaving stabilises the knitted fabric and therefore stops it stretching whilst you sew. Once you have knitted your fabric and bought all the other requirements, you are ready to start.

④ Make a sandwich of the knitted fabric, the wadding and the lining with the wadding in the middle.

⑤ Tack all three layers together starting at the centre of the fabric and moving out.

⑥ Tack using large running stitches in rows about 15 cm apart, taking care that you don't tack along a line which you will be quilting.

⑦ Now thread up your sewing machine with matching thread and, using a slightly longer-than-usual straight stitch, from the right side, sew along the lines of the pattern you have chosen to use.

⑧ It goes without saying that when you are trying something new, it's always a good idea to try on small pieces first before attempting to make enough fabric for an entire garment.

Using A Fusible Fleece

The second way of quilting is perhaps even easier, as the special fusible fleece called Quiltex is used. Quiltex is a wadding, printed with lines of adhesive in a diamond pattern which is pressed on to the wrong side of the knitting.

I found it best to use steam to adhere it, keeping the iron in place for approximately 12 seconds. The fleece will only stick to the knitting where the quilted lines are marked. Now, using a straight stitch, sew along these lines from the wrong side and the finished effect is superb.

You won't have any problems with the knitting stretching as you sew, because the Quiltex completely stabilises the knitting. The drawback with using this product is the price as it is about three times the price of ordinary wadding!

APPLIQUÉ... ON KNITWEAR

Now let's look at appliqué on knitwear. There are a couple of points to be considered when mixing fabrics and knitting together. First, any fabric you use on a garment will have to be compatible with the washing and ironing needs of the knitting. Secondly, the fabric used for the appliqué must not be too heavy for the knitting.

You can use any simple shape - for example a flower, leaf, fish, cat or letters. Don't get too elaborate as it is very difficult to sew around complicated shapes. Good ideas can often be found in children's colouring books. You simply copy them - using tracing or greaseproof paper - and use this as a pattern to cut out your chosen fabric. Another alternative is to choose a simple shape from a length of patterned material and cut this out. Details can be added to the appliqués using embroidery or beads.

Making Appliqués

There are many different ways of making appliqués, the way I like best is as follows:-

① Cut a rectangle of fusible interfacing and your chosen fabric, making the rectangle a little larger than the chosen appliqué shape.

② Press the interfacing to the fabric.

③ Now take the pattern that you have made for the appliqué and lay this on the right side of the interfaced fabric.

④ Trace around the pattern using an erasable pen, tailors chalk or tack. If you are using a pen, check that the mark it makes is removable from the fabric.

⑤ To sew, set your sewing machine to a medium width but with a very close zigzag to make a satin stitch.

⑥ Loosen off the top tension just a little and practise sewing on a spare scrap of interfaced fabric until you are happy with the look of the stitch.

⑦ Now sew around the marked shape of the appliqué and carefully cut it out as close to the stitching as you can.

If you wish you can use a little Fraycheck - this stops any fraying of the fabric around the edges. The appliqué can now be placed on to the garment and neatly sewn in place.

Using Bondaweb

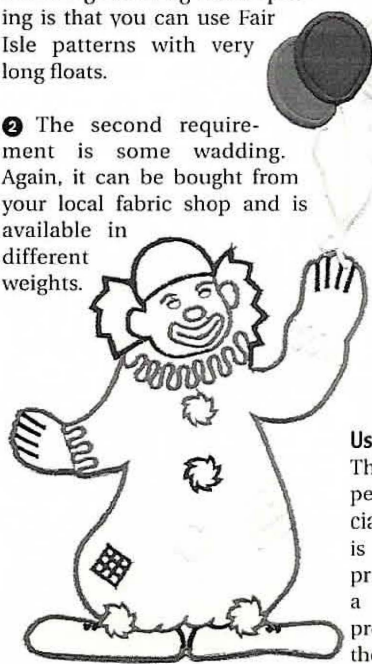
If you prefer, the appliqué can be attached using Bondaweb which is a soft, adhesive web that bonds one fabric to another quickly and easily with the use of an iron.

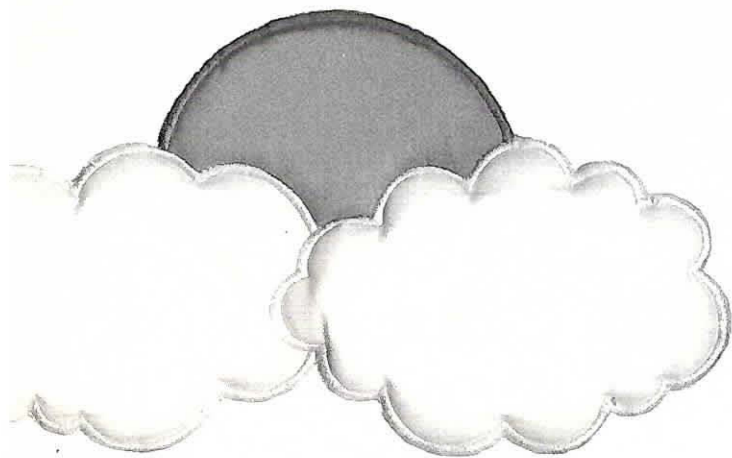
① Use the Bondaweb, paper side up as tracing paper and trace out your appliqué shape.

② Now place the Bondaweb, paper side up on to your chosen fabric and using a hot dry iron, press the Bondaweb to the fabric (Use a pressing action, up and down, rather than an ironing movement.)

③ Cut out your shape, peel off the backing and place the appliqué on to the knitted garment.

④ Again, press with a hot, dry iron making sure that it is well fused.





- ⑤ Stitch around the shape, as before, with a satin zigzag - but this time note that you are sewing the appliqué straight to the knitting.

If you don't have the use of a sewing machine, you can still have a go at appliqué if you try the following options.

- Cut the appliqué out with a seam allowance which is then turned under as you hand sew it to the garment. Use a fabric that doesn't fray too much.
- Cut out the shape, seal the edges with Fraycheck and then sew the appliqué to the garment with blanket stitch.
- Use Bondaweb to attach the appliqué to the knitting and lightly hand stitch it down. Finish the edges with one of the flexible paints such as Jones Tones that are now available.

EMBROIDERY

Many machines nowadays will do wonderful embroidery - mine, unfortunately, just does the simple stuff! However, you can use these simple stitches to good effect. The main thing is to stabilise the knitting so that it does not stretch whilst you are sewing.

- First, tack some interfacing to the wrong side of a piece of knitting.
- Thread up the machine with sewing machine embroidery thread or if you don't have any of that use buttonhole thread.
- If your eyesight is very good, or you have an excellent needle threader, you can thread up the top of the sewing machine with two ordinary threads together.
- Put the two reels on the back of the machine, now

taking both threads together, treat them as one and thread up as usual. Using thicker threads makes the stitching stand out much more than using just the ordinary sewing thread.

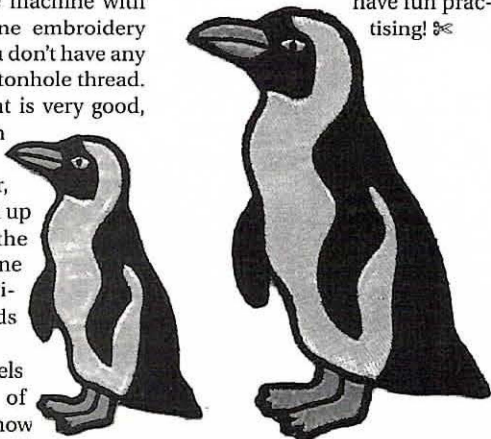
- ⑤ Now pick your stitch, loosen off the top tension just a little and sew in a straight line. Try all of the stitches you have on your machine to see which you like the best.

Another option, if you have no decorative stitches at all on your machine, is to use a twin needle together with either a straight or zigzag stitch. On completion, the interfacing can either be left in place on the back of the knitting or cut away.

STABILISING KNITTED FABRIC

Another way of stabilising the knitted fabric to good effect is to use a water-soluble fabric such as Avalon (made by Madeira). Tack this to the right side of the fabric and again embroider on top. To remove the stabiliser, you simply spray with water. I was pleased with the finished effect of my stitching and thought that it could be used to good effect on a collar or cuff.

These are just a few ways of decorating machine knitting with the sewing machine. There are many more, so do have fun practising! ☺



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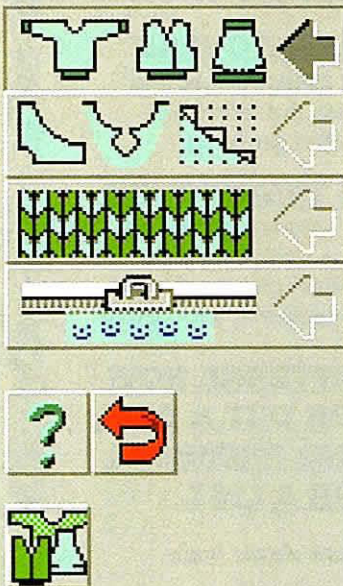
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DesignaKnit

File: Combine It - Part 5: Using a Scanner



SPECIAL READER OFFER

Information about converting pictures, using a scanner or clipart, quick conversions of stitch pattern graphs and other aspects of graphics with DesignaKnit are included in Diane's book **Computer Graphics and DesignaKnit**, which normally costs £6.20 but is available to UK readers for £5.95, those in Europe for £6.50 and friends in the rest of the world for £7.25 until the end of September.

Readers, especially those abroad, will be delighted to know that Diane can now take payments by credit card. Detailed information about all aspects of the program are included in the quarterly DesignaKnit Link newsletter. The 1999 issues started in May and the subscription is £12 and back issues are still available (1996 - £10, 1997 - £12, 1998 - £12). Order from:-

Diane Bennett
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BRISTOL BS48 2UQ

Alternatively, you may like to visit Diane's website at the following address:-
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Choose a picture in a book or magazine, or use a photograph then scan it into the computer and convert it to a DesignaKnit stitch pattern. It is quick - and once you know how to do it, very easy. **Diane Bennett** shows you how in this month's article.

This wonderful feature of the DesignaKnit programme makes it possible to use almost anything as the basis of a design. It may be a favourite flower for the gardener, the logo of a sports club or other group, a pet dog or cat. You can now personalise your knitting in a way that was just a dream only a few years ago!

Like so many other pieces of computer hardware, scanners were once very expensive but are now available at prices which the "hobby knitter" can afford. I first started using a scanner about six years ago and my budget, at the time, only allowed me to purchase a black and white, hand-held scanner. Now, flatbed scanners are available for less than I paid for that first scanner.

For anyone who has not seen a scanner, it looks - and is used, very much like a photocopier, as you will see in Fig. 1. (Many modern scanners can also be used as photocopiers.) Instead of copying the picture and printing it, the image is taken into the computer's memory. When selecting a scanner, there are several important points to consider:-

The Connection To The Computer

This is usually either through a card which is installed inside the case, or via the parallel or a USB port. The latter are now more common, because they are very easy to set up. However, for parallel port scanners the disadvantage is that often both printer and scanner need to be on before either

can be used. If buying a scanner which requires a card to be installed, it may be better to buy locally from a reliable dealer who is able to install the card, than to use mail order. A scanner connecting to the USB port is an excellent option - but these ports are only available on new computers and Windows 98 (not 95) is often required.

The Software Provided With The Scanner

This performs two different functions:-

- ① To set the options and scan the image
- ② To allow the scan to be manipulated

There are many other excellent software packages available for software editing, so the important part is the actual scanning software, which varies widely. For those who are not computer "whizz kids", look for a simple package which:-

- a) Allows the type of source (picture or text) to be selected.
- b) Gives a range of options.
- c) Makes it possible to access the settings to change the resolution and so on.

Fig. 2 shows the main screen which appears when I am using my scanner software. For this, pictures, text, fax or other can be selected before scanning the image. If other settings need to be changed, which is only necessary occasionally, Settings or Options can be used.

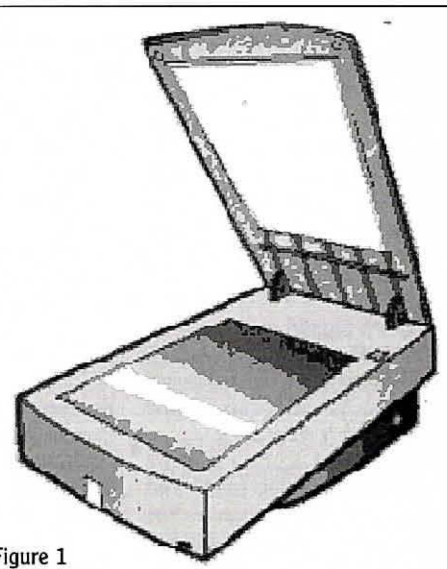


Figure 1

The Minimum Resolution

As computers have become more powerful, the resolution of the pictures which can be scanned in on home equipment has increased. For printing out photographs this is an advantage, but for DesignaKnit the resolution should not be very high.

Let's take a simple example - a picture 4 in (10 cm) wide. Scanned at a resolution of 300 dpi (dots per inch), this will produce an image 1200 dots wide. Convert this so that each dot or pixel in the picture becomes a stitch and six knitting machine beds would be needed to knit it! Even at 100 dpi, which is considered a low resolution, the image would be 400 dots wide, too large for one machine. Check that the scanner resolution can be set to 75 or 100 dpi for small pictures to convert with DesignaKnit.

After setting up the scanner, the picture to be copied is placed under the lid which is closed and the picture is then scanned into the computer. It can either



DesignaKnit 6

be taken directly into DesignaKnit or edited using either the software provided with the scanner or another suitable package such as Paint Shop Pro. This might include cropping a selected area of the image, reducing the size and reducing the number of colours. Although

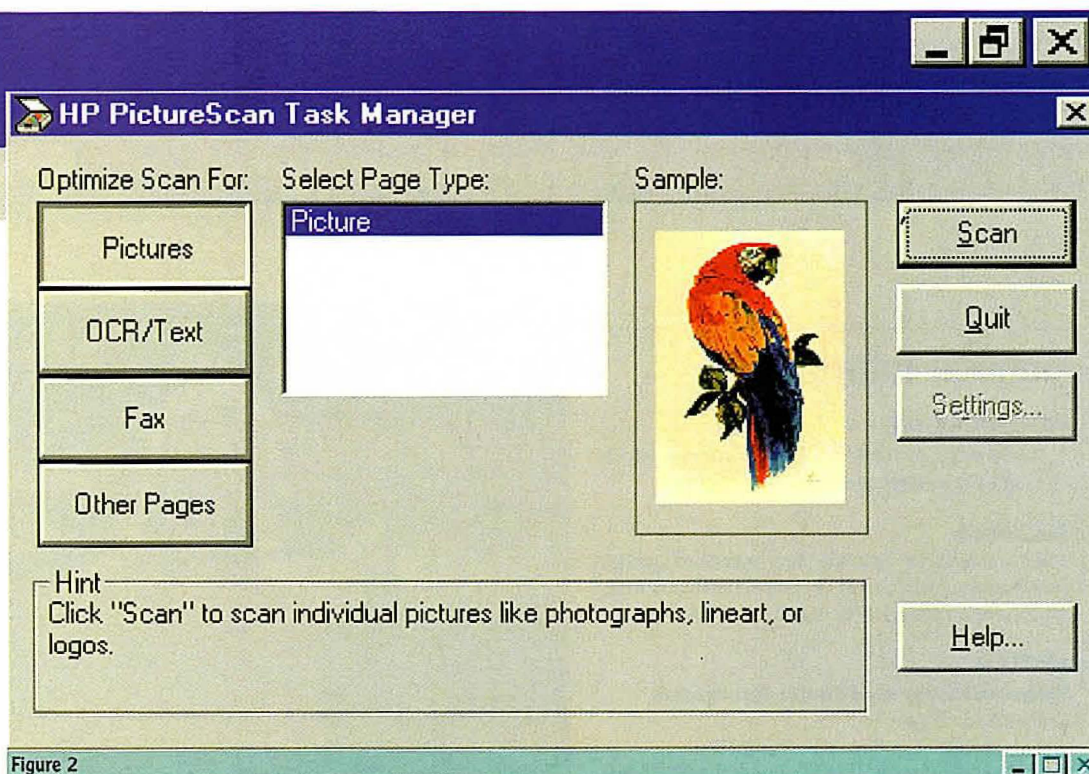


Figure 2

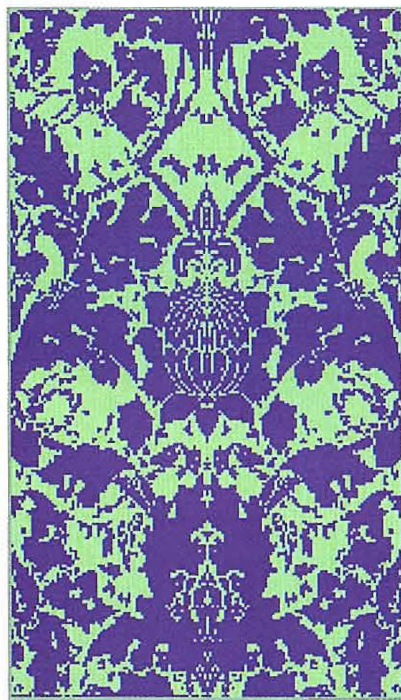


Figure 3

all of these options are possible when converting images with DesignaKnit, they can be changed more quickly and more options explored quickly using other software.

The example stitch pattern shown in Fig. 3 was an image scanned from a William Morris wallpaper design, reduced to two colours with **Paint Shop Pro** and converted to a DesignaKnit image as described in the last article in this series. This could be knitted in Fair isle or two colour jacquard, but I used it with the garter carriage.

A scanner not only allows any picture to be scanned and used, but it also

makes it possible for you to take graphs or diagrams of stitch patterns from patterns, books and magazines and convert them to a

stitch pattern. Watch for the next article in this series, when I'll be taking you through it step-by-step. ■

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A DAY WITH DIANE BENNETT

Anne Kent is organising a day with **Diane Bennett** on Saturday **25th September 1999** at East Grinstead. The venue is easy to find on the A22 and is also close to a railway station. The session will last from 10.00 am to 4.00 pm and the cost is £15. Morning coffee or tea with biscuits, a buffet lunch and afternoon tea and cakes are

included. Diane will be speaking about Fabrics and Design for both single and double bed punchcard and electronic knitting machines. Cheques should be made payable to Anne Kent and you should write for tickets and a map to:-

Anne Kent
23 Springfield
EAST GRINSTEAD
West Sussex RH19 2RT



Tunic & pleated skirt

Designed by **Maggie Andrews** in **Bramwell** yarn

General Information

PATTERN RATING

* Fairly easy to knit. Beginners should work through the pattern slowly and carefully.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber. *If you don't have a ribber, work ribs in mock rib.*

MATERIALS

Bramwell Hobby used double throughout. (Yarn Guide No.6.)

2 [2, 3, 3] x 500 g cones in **Butter** (MY).

Length of 2 cm wide elastic to fit waist measurement, plus 1 cm.

The fibre content of this yarn is 83% Acrylic, 17% Nylon. For further information about the yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

GARMENT WEIGHT

Finished tunic in second size weighs 350 g.

Finished skirt in second size weighs 490 g.

Charts

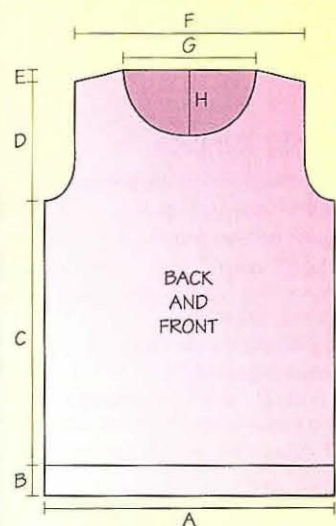
Punchcard Chart



Electronic Chart



Diagrams



- A = 47 [52.5, 57, 62.5] cm
- B = 5 cm
- C = 44 cm
- D = 19 [21, 23, 25] cm
- E = 2 cm
- F = 34 [37, 40, 43] cm
- G = 17 [18, 19, 20] cm
- H = 11 [11, 12, 12] cm
- I = 30.5 [32.5, 34.5, 36.5] cm
- J = 10 [12, 14, 16] cm
- K = 14 [16, 18, 20] cm
- L = 1.5 cm
- M = 40.5 [42.5, 44.5, 46.5] cm
- N = 10 cm

Pattern Information

MEASUREMENTS TUNIC

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 93 [104, 113, 124] cm, 37 [41, 44½, 49] in.

Length to shoulder 68 [70, 72, 74] cm, 27 [27½, 28½, 29½] in.

Sleeve seam 15 [17, 19, 21] cm, 6 [7, 7½, 8½] in.



Photography: Matt Smith • Stylist: Sally-Anne Carroll • Shoes: Van Dal; Jewellery: Jessica Maybury

SKIRT

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Finished length to waistband after steaming 71 cm, 28 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7). Wash, dry and steam press swatch before measuring (press swatch by dabbing the steam iron up and down on to the fabric. Do not move the iron from side to side).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 43.

NOTES

- We used knit side of knitting as right side of garments.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Brother electronic machines, place pattern over centre 0.
- When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

CHAIN STITCH CAST-ON

Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at

left and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP.

Knitting Instructions

SHORT SLEEVED TUNIC

BACK

Push 142 [158, 172, 188] Ns at centre of machine to WP. Cast on using chain stitch method. Set RC at 000. K 176 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 7 [8, 9, 10] sts at beg of next 2 rows. Dec 1 st at each end on every row until 116 [128, 138, 150] sts rem, then on every foll alt row until 102 [112, 120, 130] sts rem *.

K 54 [59, 64, 69] rows. RC shows 76 [84, 92, 100].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [7, 8, 8] Ns at opposite end to carriage to HP on next 4 [6, 6, 2] rows and 7 [8, 8, 9] Ns on foll 4 [2, 2, 6] rows. Break yarn. Set carriage to knit back to WP. K 1 row. Place marker at each side of centre 50 [54, 56, 60] sts. Using WY, K a few rows and release. Pull out nylon cord from cast on edge.

FRONT

Work as for Back to *.

K 18 [23, 24, 29] rows. RC shows 40 [48, 52, 60].

SHAPE NECK

Set carriage to hold. Push 59 [65, 70, 76] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Push 1 N at neck edge to HP on next 17 [18, 18, 19] rows. 26 [29, 32, 35] sts. K 19 [18, 22, 21] rows.

SHAPE SHOULDER

Push 6 [7, 8, 8] Ns at right to HP on next row, K 1 row. Push 6 [7, 8, 9] Ns at right to HP on next row, K 1 row. Push 7 [7, 8, 9] Ns at right to HP on next row, K 1 row. 7 [8, 8, 9] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K few rows and release from machine.

With carriage at left, push 43 [47, 50, 54] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping by reading left for right.

Push rem Ns from HP to UWP. Push 14 [15, 18, 18] adjacent Ns at left and right to WP. Pick up 14 [15, 18, 18] sts along each side of neck and place on to empty Ns. Using MY, K 1 row. Using WY, K a few rows and release from machine. Pull out nylon cord from cast on edge.

SLEEVES

Push 92 [98, 104, 110] Ns at centre of machine to WP. Cast on using chain stitch method. Set RC at 000. K 4 rows.

1ST & 2ND SIZES

Shape sides by inc 1 st at each end on every alt row until there are 122 [104] sts.

2ND, 3RD & 4TH SIZES

Shape sides by inc 1 st at each end on every 3rd row until there are [128, 134, 116] sts.

4TH SIZE

Inc 1 st at each end on every foll 4th row until there are 140 sts.

ALL SIZES

K 6 [2, 7, 3] rows. RC shows 40 [48, 56, 64].

SHAPE TOP

Cast off 7 [8, 9, 10] sts at beg of next 2 rows. Dec 1 st at each end on every row until 96 [98, 100, 102] sts rem, then on every foll alt row until 66 [56, 46, 36] sts rem, then on every row until 30 sts rem.

Set carriage to hold. Push 4 Ns at opposite end to carriage to HP on next 6 rows. Break Yarn, Set carriage to knit back to WP. K 1 row. Cast off. Pull out nylon cord from cast on edge.

KNITTED "CROCHET" EDGING

First Row

Push 2 Ns to WP. With carriage at right, P side of Back facing and using a double (two-prong) transfer tool, pick up 2 sts from chain stitch edge at right and place on to Ns. Using MT-2 and MY, K 8 rows, miss 1 st.

* Pick up next 2 sts at left and place on to same Ns, K 8 rows, miss 1 st *.

Rep from * to * along lower edge to last 2 sts. Pick up last 2 sts and place on to same Ns, K 12 rows. Leaving sts on Ns, turn work to go back the other way.

Second Row

** Put the double transfer tool through the first 8 st loop and hang it on to the 2 Ns in WP. Push

the 2 Ns to UWP. K 8 rows. **.

Rep from ** to ** to last loop. Pick up last loop, K 12 rows. Leaving sts on Ns, turn work to go back the other way.

Third Row

Work as for Second Row to last loop. Pick up last loop, K 1 row and then cast off. Work edging along lower edge of Front and Sleeves.

PRESSING

First, wash and dry the pieces. With wrong side facing, block knitting by pinning out all the pieces to the measurements given, pulling and pinning the edging down to sharp points. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

JOIN RIGHT SHOULDER

Push 26 [29, 32, 35] Ns to WP. With K side of the right back shoulder facing, replace sts on to Ns. With P side of the right front shoulder facing, replace sts on to the same Ns. Using MT and MY, K 1 row. Using MT+3, K 1 row and then cast off with a latch tool.

NECKBAND

With carriage at right and using MY, cast on 128 [138, 148, 156] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 16 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 50 [54, 56, 60] sts across back neck and 78 [84, 92, 96] sts around front neck and place on to Ns. Using MT, K 1 row and then cast off very loosely.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

MAKING UP

Join neckband seam. Fold neckband in half to inside and catch down very loosely. Steam press shoulder seams. Set in sleeves and steam press seams. Join side and sleeve seams and steam press seams.

36 ►

PANELS (KNIT 3 [3, 4, 4] ALIKE)

Push 168 [192, 168, 192] Ns at centre of machine to WP. Insert card and lock on first row. Cast on using chain stitch method. Set RC at 000. K 1 row.

PUNCHCARD MACHINES

Do not release card. Set machine to tuck from left to right and knit from right to left.

ELECTRONIC MACHINES

Release card.

ALL MACHINES

Counting from the left edge, transfer the 13th and every foll 12th st on to adjacent N. Push empty Ns to NWP. Cont in tuck st. K 311 rows. RC shows 312. Adjust length at this stage, if required. Using WY, K a few rows and release from machine.

Mark the last panel as follows:-

First & 2nd Sizes

Hang WY marker through both loops of the tuck st nearest to centre 0.

3rd & 4th Sizes

Hang WY marker through both loops of the tuck st nearest to the right hand edge of the panel.

PRESSING

Wash and hang up by WY until completely dry. Oversew the

panels together on the wrong side taking half a stitch from each piece.

The vertical row of tuck stitches is the top fold, the ladder or seam is the under fold. With right side facing, pin out a section at a time on the ironing board to the length required with the pleats folded in place. Steam press each section and allow to cool before moving on around the skirt. Hang up by WY to dry completely.

HALF WAISTBAND

Push 126 [144, 168, 192] Ns at centre of machine to WP. Using MT and WY, cast on K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MY, K 16 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. K 1 row.

JOIN HALF SKIRT TO WAISTBAND

With WY edge of P side of skirt facing and working from the marked st, pick up each 12 stitch pleat on to 6 Ns as follows:-

* Pick up both loops of the tuck st and the 2 sts at the right of it on to the first 3 Ns at the right. Fold work on the tuck st from left to right. Pick up the next 2 sts on WY on to the first 2 Ns at right.

(There are now 3 loops on each of the 3 Ns at the right.)

Fold work on the ladder (or seam) from right to left and pick up the next 3 sts and place on to same Ns. (There are now 4 loops on each of the 3 Ns at the right.) Pick up the next 3 sts and place on to the next 3 Ns *.

Rep from * to * for the remaining half of skirt.

Using MT, K 1 row. Using MT+3, K 1 row. Cast off with a latch tool.

Work other half of waistband and join in the same way.

MAKING UP

Join one waistband seam. Insert the elastic and join with 1 cm overlap. Join the second waistband seam. ■

Maggie's latest book Four Seasons Suits, has patterns for elegant classic outfits like this one, all in Bramwell yarns.

Spring has a sideways knitted skirt with medium flare and a "V" neck, short-sleeved dolman tunic with scalloped hem, in Hobby used double. **Summer** has a pencil-pleated, shadow-pleat skirt and a square neck short sleeved top trimmed with ladder lace butterflies on yoke, in Hobby and Silky.

Autumn has a fully pleated skirt with knitweave pleat edges and a long waistcoat with vertical knitweave stripes, in Duomagic and narrow ribbon. **Winter** has a four panel "A" line skirt and a "V" neck set in sleeved jacket with thigh length rib patterned peplum, in Fine 4-ply.

Four Seasons Suits costs £4.50 including postage and packaging and is available from Maggie at the following address:-

Maggie Andrews
79 Hookfield
HARLOW
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For an illustrated catalogue of all Maggie's other books and patterns, please send a self-addressed and stamped envelope to the same address.



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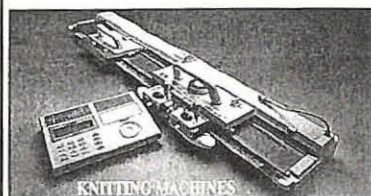
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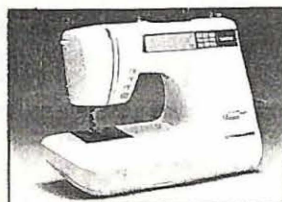
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Look at Life

I am a sinner!

It's confession time! How is **Joan Lafferty** a sinner? This month, she admits that she has committed the original machine knitting sin - she's knitted a garment without first making a tension piece!

A few years ago, I gave a talk to a knitting club at which one member made the same confession - she said that she never knitted a tension piece, because she made things for Craft Fairs and so on - and what didn't fit one, would fit another. So, being in a hurry, I decided that if she could do it, then I would "have a go".

In my knitting room, I have one of those "wipe clean" memory boards. I also have about half-a-dozen notes in different colours, reminding me how they measure for the Knit Leader. I was going to use white, 4-ply acrylic which, sure enough, was on my board.

ALL IN ONE

I had decided to knit an "all-in-one" baby coat, that I have knitted many times before. The original was in a magazine, but I forget which one, because I drew out the shape on my Knit Leader sheet, then threw the book away. (I can't bear working from line-by-line written instructions.) My "sin" was in not checking the brand of yarn I was using. I had been given a number of cones and, silly me, forgot this in my haste. So, the yarn I was using was not the one I had noted on my memory board.

MORE HASTE, LESS SPEED!

My all-in-one took only about half an hour to knit and would only need two seams down the sleeves and sides. I had decided I would finish with crochet bands, making buttonholes in the crochet. I seem to remember the original had a draw cord round the neck, which is not permitted nowadays. In fact, the original also had a picot edging and a band of lace running round the lower end. I decided to omit these for lack of time - and that's a joke, if ever I heard one!

When the garment came off the machine, it measured 24 inches around the chest instead of the

18 inches I had in mind. The length was about right for the smaller size, but obviously much too short for this width.

It happened that, just before Christmas, I had decided to knit a baby's cardigan using the garter carriage - but not an "all-in-one" garment this time. I do about ten rows of garter stitch where we would nor-

mally do a ribbed welt and I find this makes sufficient difference to do away with the need for any more decoration.

At the time, you've guessed, my garter carriage decided to be awkward. The power was there all right, but instead of proceeding as it should along the needle bed, it just sat on the end and chugged away without going anywhere. I did a few tests, but it just did not want to know. So, back it went into the box and I started my garment with 1x1 rib.

LUCKY NUMBERS

By now, it is April and I had a sudden burst of inspiration - I could kill two birds with one stone. Not only was it was high time I investigated the possible problem with the garter carriage, I could also lengthen my latest all-in-one baby coat with some rib worked with the garter car-

riage! I looked up, in the Instruction Manual, the number I needed to programme the 1x1 rib. It was 532 so I entered it - or so I thought - into my 950i machine. Off went the garter car-

riage and off I went to do something urgent elsewhere - like washing up last night's supper things!

When I came back, I realised it was not knitting 1x1 rib, but a

Did you
hear the
one about
the man

who changed from a typewriter to a
computer, and when he was asked

how he was
getting on
with it said,
"it's fine,
except I
have got
rather a lot
of Tippex
over the
screen!)
Well, I'm
not quite
that daft!

fancy pattern with sort of waves in garter stitch. It was very pretty but, when it came off the machine, I had picked up the edge of the garment with the wrong side facing, so my little scallops were back to front. Worse still, the work was curling where the join came. I rather liked the look of this pattern though, so undid it and replaced the stitches with the right side of the work towards me.

Before starting again, I checked the number I was using and found I'd actually programmed in 352, not 532! A quick look in *Stitch World* showed me that 352

was originally intended for slip (skip) stitch, but it looked very nice when worked with the garter carriage.

I must obviously have had what, in the office, we used to call, "a

touch of the transpositions". I still do this a lot when typing - in fact, I have done several in this article so far. However, this is where the computer scores over the original typewriter - it is so much easier to correct. (Did you hear the one about the man who changed from a typewriter to a computer, and when asked how he was getting on with it said, "it's fine, except I have got rather a lot of Tippex over the screen!") Well, I'm not quite that daft! - but obviously careless for not checking the number I used to programme the knitting machine.

THE LONG & THE SHORT

The garment was fine for length, so I worked the same number of rows (24) on the sleeves, which brought them to the right length for the body. Do you know a rough guide as to the length of sleeves in relation to the body? This tip was given to me by a knitting friend many years ago and is most useful. You fold the sleeve downwards at the shoulder and if the end of the sleeve is very approximately the same as the length of the body part, this is about right. Of course, if I am knitting for a particular person, I measure the length of both body and sleeve, as well as chest measurement.

RIGHT TO LEFT...

So, my original fault was corrected, but the process was by no means the "quickly made" garment I had anticipated. There was also one other item to consider. Although my work with the garter carriage was quite attractive, the bottom edges did not look "finished off". I decided to go back to my original idea of a crochet edging. This means one row of double crochet all round the garment and one row at the ends of the sleeves.

In the first place, I had envisaged doing some crochet scallops to make a pretty finish. However, I now had the "pretty" part 38 ►

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◀ 37 and, in any case, my row of double crochet was not really heavy enough to stop the edges curling. Crab stitch seemed to be the answer. For anyone who crochets and does not know this stitch (I have yet to find it in crochet reference books), I will explain.

...AND LEFT TO RIGHT

The first row of double crochet will have been worked from right to left if you are right handed. If you are left handed, just reverse my instructions. Without turning the work over, just do double crochet in the original stitches, working from left to right. It means stretching the stitch on the hook a little, to go into the stitch on the right - but having done this, you have a nice ridged effect when you have finished that is decorative but not at all overpowering.

As I worked the front bands, I made buttonholes by doing about four chains, catching down so that there was a loop, then I worked four double crochet in this loop, which brought me back to the starting point. It was a delicate matter to do the crab stitch in these double crochet stitches but, when it was done, it made a nice firm buttonhole.

CHERRY RIPE

It so happened that I had some buttons with picture of rabbits, cherries and suchlike on them, which are just over 1 cm across. I have made no attempt to match the pictures - because I have found, in the past, that "young mums" like this bit of frivolity on an otherwise plain white garment. I sewed the buttons on my all-in-one and, displayed on my stall, it got lots of congratulations from an elderly lady in her Eighties, who is neither a Grandmother, nor even a Great Aunt,

so she did not buy the cardigan! However, she liked it, so this was high praise.

THE WAITING GAME

My friend who gave me the tip about the length of sleeves used to say, "there's someone out there who wants that garment if you wait long enough". She is often right, because last week I sold a waistcoat with an "all-over" pattern of coloured flowers, that I have been looking at for 18 months! However, it is only one week since my baby coat had an airing, so I must be patient a bit longer! Thinking about it, I sometimes find it irritating if I finish a garment on the Thursday and it sells as soon as it hits the stall on Friday! Presumably I like to admire my work a bit longer, in case nobody else does!

AM I REDEEMED?

There is one item I've made recently that I won't be admiring on my stall - and that is a pair of bedsocks. I truly don't like knitting them - but I can't think why, because they are very easily done. Having said that, I have to admit that the sewing up is a bit of a pain, since it must be done very carefully. Of course, all sewing must be done carefully - but this pair of bedsocks was for an elderly lady who wears bedsocks night and day.

I know from my limited nursing experience that elderly flesh can be easily irritated, so seams and the finish at the "toe" end must be as flat as possible. I always choose to hand graft this part. If I am joining say, the shoulders of a garment, I always "graft" on the machine, by first replacing the stitches with right sides together. I knit one row at Tension 10 and latch off. So, perhaps my consideration for a frail old lady has expiated my "sin" of not doing a tension piece! ■

President: Richard Rutt Patrons: Anne, Lady Scott; Kaffe Fassett

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Striped Sweater

Designed by **Mary Smith** in **King Cole Anti-Tickle** yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4 ply.

(Yarn Guide No.11.)

1 [1, 1, 1, 1] x 500 g cone in Black (MC).

1 [1, 1, 1, 1] x 500 g cone in Anthracite (A).

1 [1, 1, 1, 1] x 500 g cone in Clerical (B).

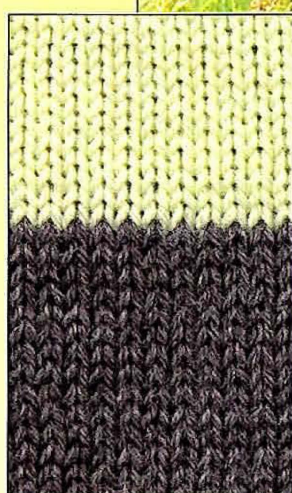
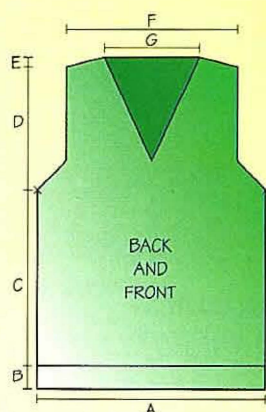
1 [1, 1, 1, 1] x 500 g cone in Aran (C).

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

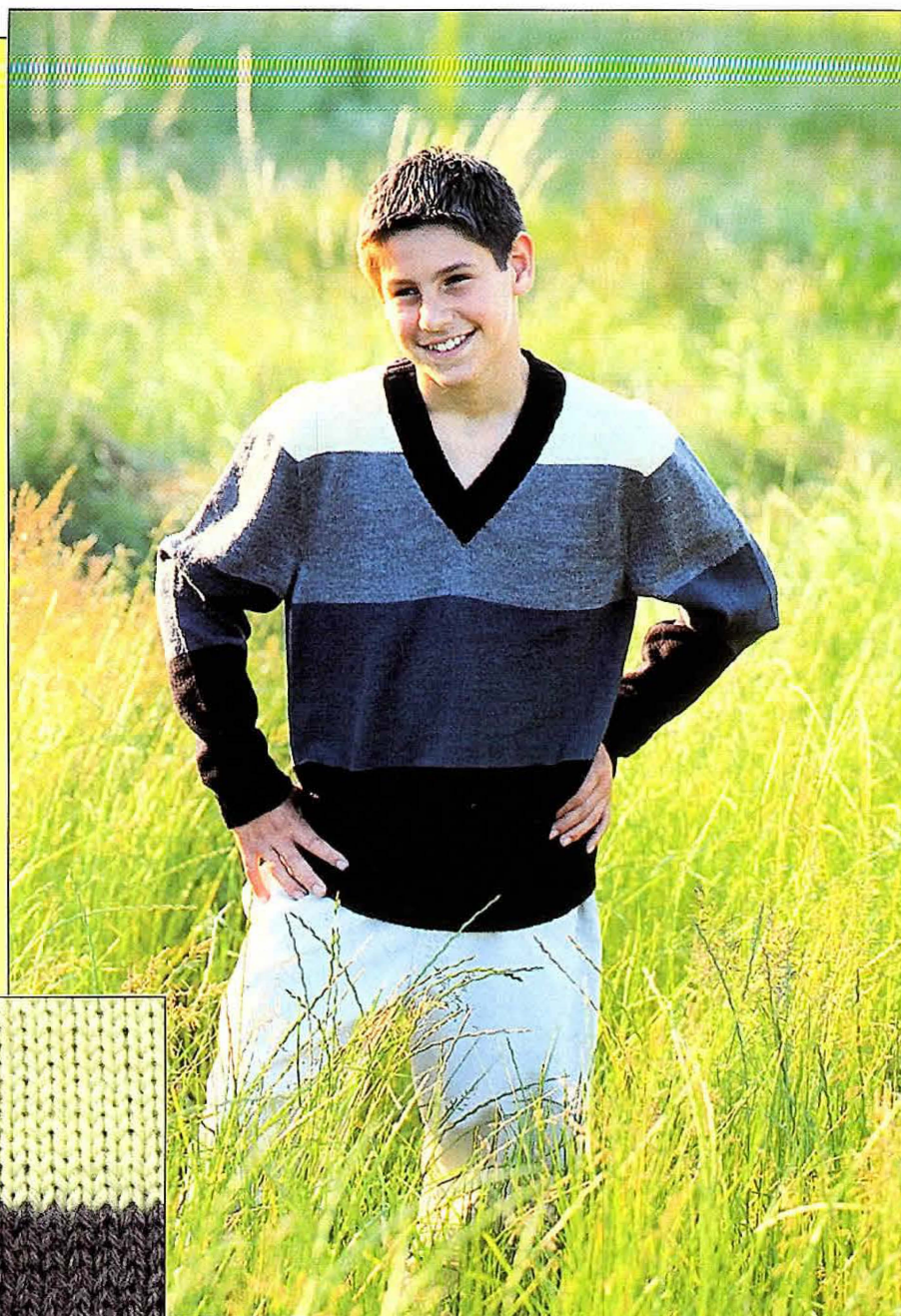
GARMENT WEIGHT

Finished garment in second size weighs 405 g.

Diagrams



A = 48.5 [51, 53, 56, 58.5] cm
B = 4.5 cm
C = 37 cm
D = 26.5 cm
E = 2.5 cm
F = 35 [38, 40, 42.5, 45] cm
G = 20 cm
H = 22.5 cm
I = 19.5 cm
J = 43 cm



• Photography **Matt Smith** • Stylist **Sally-Ann Carroll** • Trousers **Stussy**

Pattern Information

TENSION

30 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 43.

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 96 [101, 105, 110, 116] cm, 38 [39½, 41½, 43½, 46] in.
Length to shoulder 68 cm, 27 in.
Sleeve seam 41.5 cm, 16½ in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

NOTES

a) We used knit side of knitting as right side of garment. 41 ►

- White
- Dusky Pink
- Raspberry
- Coral
- Cherry
- Wild Rose
- Fuschia
- Heather
- Sandalwood
- Wine
- Slate Blue
- Bluebell
- Sky
- Larkspur
- Capri
- Irish Navy
- African Violet
- Turquoise
- Royal
- French Navy
- Linden
- Green Ice
- Emerald
- Bottle
- Olive
- Bronze Green
- Aran
- Sand
- Fawn
- Mink
- Chocolate
- Copper
- Amber
- Gold
- Anthracite
- Clerical
- Black
- Oatmeal
- Pearl
- Flint
- Sandalwood
- Willow
- Bilberry
- Redcurrant
- Beech
- Fern

Short-sleeved cable sweater

Designed by **Mary Smith** in **Yeoman Sport 4-ply** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

For a shade card, please turn to page 42.

1 [1, 1, 1, 1] x 500 g cone in Taupe (MC).

1 [1, 1, 1, 1] x 500 g cone in Oatmeal (C).

The fibre content of this yarn is 100% Pure Merino Wool (shrink-resist). For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone: 0116-240 4464.

GARMENT WEIGHT

Garment in second size weighs 330 g.

Diagrams

A = 44.5 [47, 49.5, 52, 54.5] cm

B = 3 cm

C = 49 cm

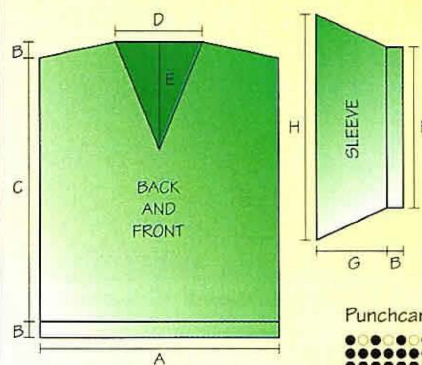
D = 16.5 [18, 18, 19, 19] cm

E = 20.5 cm

F = 29 [30, 30, 31.5, 31.5] cm

G = 12.5 cm

H = 42.5 [43.5, 43.5, 45, 45] cm



Punchcard chart



Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 87 [92, 98, 103, 108] cm, 34½ [36½, 38½, 40½, 42½] in.

Length to shoulder 52 cm, 20½ in.

Sleeve seam 15.5 cm, 6 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle and cable pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.



• Photography Matt Smith • Stylist Sally-Ann Carroll • Trousers Empire; Earrings Jessica Maybury

ABBREVIATIONS

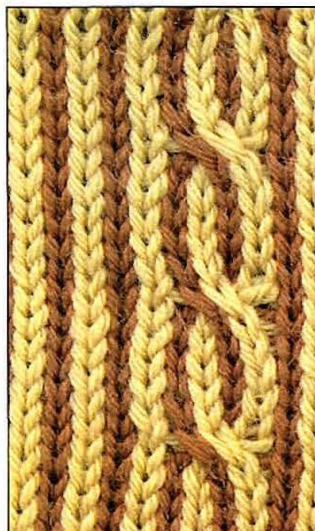
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 43.

NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cm between needles 12 and 13 at left or right of centre 0. Press button



Striped Sweater

Designed by Mary Smith

◀ 39

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib. Push 146 [154, 160, 168, 176] Ns on each bed at centre of machine to WP.

* Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000 and then, using MT-1/MT-1, K 20 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 80 rows. Using A, K 80 rows. RC shows 160. Place marker at each end.

SHAPE ARMHOLES

Using B, dec 1 st at each end on next 20 rows. 106 [114, 120, 128, 136] sts. RC shows 180 **. K 48 rows. RC shows 228. Using C, K 46 rows. RC shows 274.

SHAPE SHOULDERS

Cast off 4 [5, 6, 6, 7] sts at beg of next 2 rows, 4 [5, 6, 7, 7] sts at beg of next 2 rows, 5 [5, 6, 7, 8] sts at beg of next 2 rows and 5 [6, 6, 7, 8] sts at beg of next 4 rows. Cast off rem 60 sts.

FRONT

Work as for Back to **. 94 rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 53 [57, 60, 64, 68] Ns at left to HP. Cont on rem sts for first side.

K 2 rows. Dec 1 st at neck edge on next and every foll 3rd row until 37 [41, 44, 48, 52] sts rem. Using C, cont to dec at neck edge on every 3rd row from previous dec until 23 [27, 30, 34, 38] sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 4 [5, 6, 6, 7] sts at beg of next row, K 1 row. Cast off 4 [5, 6, 7, 7] sts at beg of next row, K 1 row. Cast off 5 [5, 6, 7, 8] sts at beg of next row, K 1 row. Cast off 5 [6, 6, 7, 8] sts at beg of next row, K 1 row. Cast off rem 5 [6, 6, 7, 8] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right, set machine for 2x2 rib. Push 68 Ns

on each bed at centre of machine to WP.

Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 5th row until there are 100 sts. RC shows 80. Using A, cont to inc on every 5th row from previous inc until there are 130 sts. K 5 rows. RC shows 160. Place marker at each end.

SHAPE TOP

Using B, dec 1 st at each end on next 20 rows. 90 sts. RC shows 180. K 18 rows. Dec 1 st at each end on next and every foll alt row until 66 sts rem. K 1 row. RC shows 222. Using C, cast off 2 sts at beg of next 22 rows. Cast off rem 22 sts.

BACK NECKBAND

Join shoulder seams.

With carriage at right, set machine for 2x2 rib. Push 56 Ns on each bed at centre of machine to WP.

* Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Transfer sts for st st *.

With P side facing, pick up 56 sts across back neck and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT NECKBANDS

With carriage at right, set machine for 2x2 rib. Push 80 Ns on each bed at centre of machine to WP. Work as for Back Neckband from * to *.

With P side facing, pick up 80 sts along front neck edge and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Set in sleeves. Join side and sleeve seams. Join shoulder seams of neckband. Fold ends of front neckbands to form a mitre and sew down to form a "V". ■

1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE & CABLE PATTERN

Do not release card (Electronic Machines - Memorise, then lock on first row). Cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B.

* K 6 rows. Work cables by crossing 2 sts at right in front of 2 sts at left over the following Ns at left and right of centre 0:- 1 and 2; 15, 16, 17 and 18; 31, 32, 33 and 34; 47, 48, 49 and 50; 63, 64, 65 and 66; 79, 80, 81 and 82 as appropriate to size being knitted *.

These 6 rows from * to * form pattern.

Knitting Instructions

BACK

Push 138 [146, 154, 162, 170] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MC, cast on by hand from right to left. K 1 row. Set RC at 000. Cont in Fair Isle and cable patt *.

K 172 rows.

SHAPE SHOULDERS

Cast off 8 [9, 9, 10, 11] sts at beg of next 2 rows, 8 [9, 10, 10, 11] sts at beg of next 2 rows, 9 [9, 10, 10, 11] sts at beg of next 4 rows and 9 [9, 10, 11, 11] sts at beg of next 2 rows. Cast off rem 52 [56, 56, 60, 60] sts.

FRONT

Work as for Back to *.

K 110 rows. 62 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using nylon cord, K 69 [73, 77, 81, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next and every foll alt row until 43 [45, 49, 51, 55] sts rem. K 10 [6, 6, 2, 2] rows.

SHAPE SHOULDER

Cast off 8 [9, 9, 10, 11] sts at beg of next row, K 1 row. Cast off 8 [9, 10, 10, 11] sts at beg of next row, K 1 row. Cast off 9 [9, 10, 10, 11] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [9, 10, 11, 11] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Leave card locked on first row. Take carriage to left

without knitting. Cont in Fair Isle and cable patt. Finish to correspond with first side reversing shaping.

SLEEVES

Push 90 [94, 94, 98, 98] Ns at the centre of the machine to WP. Insert card and lock on first row. Using MT and WY, cast on and then K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MC, cast on by hand from right to left. K 1 row. Set RC at 000. Cont in Fair Isle and cable patt. K 1 row. Shape sides by inc 1 st at each end on next and every foll alt row until there are 132 [136, 136, 140, 140] sts. K 2 rows. RC shows 44. Cast off.

LOWER HEMS

Push 128 [136, 144, 152, 160] Ns at centre of machine to WP. With P side facing, pick up 128 [136, 144, 152, 160] sts from lower edge and place on to Ns.

* Set RC at 000. Using MT-2 and MC, K 11 rows. Using MT+3, K 1 row. Using MT-2, K 11 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool *.

SLEEVE HEMS

Push 84 [88, 88, 92, 92] Ns at centre of machine to WP. With P side facing, pick up 84 [88, 88, 92, 92] sts from lower edge of sleeve and place on to Ns. Work as for Lower Hems from * to *.

BACK NECKBAND

Push 48 [52, 52, 56, 56] Ns at centre of machine to WP. With P side facing, pick up 48 [52, 52, 56, 56] sts across back neck and place on to Ns. Work as for Lower Hems from * to *.

FRONT NECKBANDS

Push 76 Ns at centre of machine to WP. With P side facing, pick up 76 sts along front neck from "V" to shoulder and place on to Ns. Work as for Lower Hems from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder and neckband seams. Overlap right front neckband over left and catch down. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. ■

Edge-to-Edge Cardigan

Designed by **Mary Smith** in **Yeoman Sport 4-ply** yarn

General Information

PATTERN RATING

* Easy to knit. Beginners should work through the pattern slowly and carefully.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

1 [1, 1, 1, 1] x 500 g cone in Café (MC).

1 [1, 1, 1, 1] x 500 g cone in Oatmeal (C).

2 stitch holders.

The fibre content of this yarn is 100% Pure Merino Wool (shrink-resist). For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

GARMENT WEIGHT

Finished garment in first size weighs 425 g.

Diagrams

A = 48 [50.5, 53, 55.5, 58] cm

B = 2 cm

C = 33.5 [33.5, 32.5, 32.5, 32] cm

D = 24 [24, 25, 25, 25.5] cm

E = 2.5 cm

F = 17.5 [17.5, 18, 18, 18.5] cm

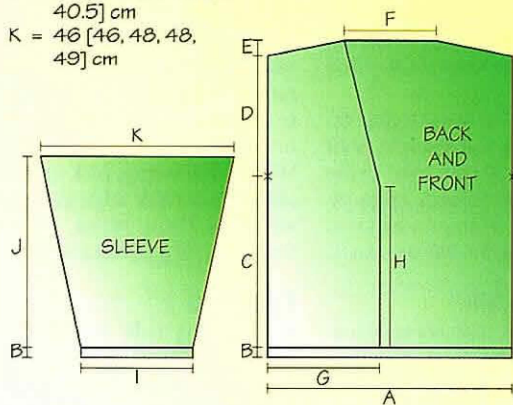
G = 22.5 [23.5, 25, 26, 27.5] cm

H = 32 cm

I = 21.5 [21.5, 22.5, 22.5, 23] cm

J = 38 [38, 39.5, 39.5, 40.5] cm

K = 46 [46, 48, 48, 49] cm



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 95 [100, 105, 110, 115] cm, 37½ [39½, 41½, 43½, 45½] in.

Length to shoulder 59.5 cm, 23½ in.

Sleeve seam 40 [40, 41.5, 41.5, 42.5] cm, 16 [16, 16½, 16½, 17] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 43.

NOTES

a) We used knit side of knitting as right side of garment.

STRIPE PATTERN

K 8 rows MC, 8 rows C, 6 rows MC, 6 rows C, * 4 rows MC, 4 rows C, 4 rows MC, 4 rows C, 2 rows MC, 2 rows C, 2 rows MC and 2 rows C *.

These 52 rows form pattern.



• Photography Matt Smith • Stylist Sally-Ann Carroll • Jeans Empire; Earrings Jessica Maybury

Knitting Instructions

BACK

Push 154 [162, 170, 178, 186] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt from * to * and, **at the same time**, shape sides by inc 1 st at each end on every 4th row until there are 82 [82, 84, 84, 86] sts. Using MC, cont to inc on every 4th row from previous inc until there are 148 [148, 154, 154, 158] sts. K 4 [4, 2, 2, 4] rows. RC shows 160 [160, 166, 166, 172]. Adjust length at this stage, if required. Cast off.

SHAPE SHOULDERS

Cast off 9 [10, 11, 12, 12] sts at beg of next 2 rows, 10 [10, 11, 12, 12] sts at beg of next 2 rows, 10 [11, 11, 12, 13] sts at beg of next 4 rows and 10 [11, 12, 12, 13] sts at beg of next 2 rows. Cast off rem 56 [56, 58, 58, 60] sts.

POCKET LININGS (KNIT 2)

Using MC, cast on 38 sts by hand. Set RC at 000. Using MT, K 54 rows. Using WY, K a few rows and release from machine.

LEFT FRONT

Place marker at left edge when RC shows 140 [140, 136, 136, 134].

Push 72 [76, 80, 84, 88] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Cont in stripe patt, K 52 rows and then, using MC, K 2 rows.

POCKET OPENING

Slip 18 sts at left and 20 sts at right of centre 0 on to a stitch holder, leaving empty Ns in WP. With P side of Pocket Lining facing, replace sts from last row knitted in MC on to empty Ns. Unravel WY. K 82 rows. RC shows 136.

SHAPE FRONT EDGE

Dec 1 st at right edge on next and every foll 4th row until 49 [53, 56, 60, 63] sts rem. K 17 [17, 13, 13, 9] rows. RC shows 242.

SHAPE SHOULDER

Cast off 9 [10, 11, 12, 12] sts at beg of next row, K 1 row. Cast off 10 [10, 11, 12, 12] sts at beg of next row, K 1 row. Cast off 10 [11, 11, 12, 13] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [11, 12, 12, 13] sts.

RIGHT FRONT

Work as for Left Front reversing

shaping by reading left for right and right for left.

SLEEVES

Push 70 [70, 72, 72, 74] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt from * to * and, **at the same time**, shape sides by inc 1 st at each end on every 4th row until there are 82 [82, 84, 84, 86] sts. Using MC, cont to inc on every 4th row from previous inc until there are 148 [148, 154, 154, 158] sts. K 4 [4, 2, 2, 4] rows. RC shows 160 [160, 166, 166, 172]. Adjust length at this stage, if required. Cast off.

LOWER BACK HEM

Push 142 [148, 154, 160, 166] Ns at centre of machine to WP. With K side facing, replace sts from lower edge of Back on to Ns dec evenly.

* Set RC at 000. Using MT and C, K 1 row. Using MT-1 and MC, K 10 rows. Using MT+4, K 1 row. Using MT-1, K 11 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT+4 and C, K 1 row. Cast off with a latch tool *.

LOWER LEFT FRONT HEM

Push 66 [69, 72, 75, 78] Ns to WP. With K side facing, replace sts from lower edge of Left Front on to Ns dec evenly.

* Set RC at 000. Using MT and C, K 1 row. Using MT-1 and MC, inc 1 st at right edge on next and foll 4 alt rows, K 1 row. Using MT+4, K 1 row. Using MT-1, K 1 row. Dec 1 st at right edge on next and foll 4 alt rows, K 1 row. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT+4 and C, K 1 row. Cast off with a latch tool *.

LOWER RIGHT FRONT HEM

Work as for Lower Left Front Hem, reversing shaping by reading left for right and right for left.

SLEEVE HEMS

Push 63 [63, 64, 64, 65] Ns to WP. With K side facing, replace sts from lower edge of Sleeve on to Ns dec evenly. Work as for Lower Back Hem from * to *.

BACK NECK HEM

Push 51 [51, 52, 52, 53] Ns to WP. With K side facing, pick up sts

across back neck and place on to Ns. Work as for Lower Back Hem from * to *.

RIGHT FRONT EDGE HEM

Push 153 Ns to WP. With K side facing, pick up sts evenly along front edge of Right Front and place on to Ns. Work as for Lower Left Front Hem from * to *.

LEFT FRONT EDGE HEM

Push 153 Ns to WP. With K side facing, pick up sts evenly along front edge of Left Front and place on to Ns. Work as for Lower Left Front Hem from * to * reversing the shaping by reading left for right.

POCKET HEMS (KNIT 2)

Push 34 Ns to WP. With K side facing, replace sts from stitch holder on to Ns dec evenly. Set RC at 000. Using MT and C, K 1 row. Using MT-1 and MC, K 7 rows. Using MT+4, K 1 row. Using MT-

1, K 8 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT+4 and C, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams and back neck hem to front edge hems. Set in sleeves between markers, stretching slightly. Join side and sleeve seams. Join mitres at lower front edges. Catch down ends of pocket hems neatly to right side and pocket linings lightly to inside. ■

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

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We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

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7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

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19, 20 & 21 are extra thick yarns

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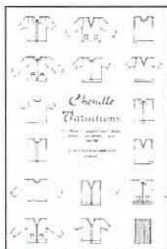
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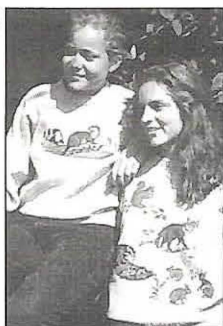
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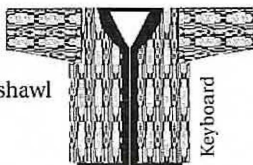
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DIANE BENNETT

USER'S GUIDES

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PC001

PASSAP.

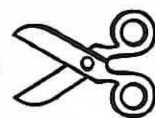
The long-awaited Briar's Bears Collection & Fashion Doll Outfits (shown below and to the left respectively). Please send 2 x 1st class stamps for a full list. WTD004



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Silver Special

Three in a row for Silver Reed

This is definitely a record. For the third consecutive month, **Maggie Dyke** has done what she meant to do! The plan was to knit three waistcoats - and here is number three. What's more, it's a weaving pattern, which is exactly what she planned three months ago. Don't you love being in control - it's something of a novelty for Maggie!

This is the last part in Maggie Dyke's long-running series of articles for us. She's now taking a well-earned break, but will be back soon with a new feature especially for Silver Reed knitters.

ANYTHING YOU CAN DO...

We've used the Silver Reed SK 280 standard gauge punchcard machine again this month and I've been playing about with some of the basic cards which come with the machine. The pattern can therefore also be used on a Silver Reed standard gauge electronic machine, working on the principle that anything a punchcard machine can do, an electronic can do. I won't say it'll do anything better - I'll just leave you to draw your own conclusions!

ODD BALLS!

I'm still using up my oddments of yarn, so I've stuck with the same **Bramwell Fine 4-ply** which we used the previous two months and still in the same colours. Actually, I'm still using the same original four cones - Bramwell Fine 4 ply certainly does go a long way!

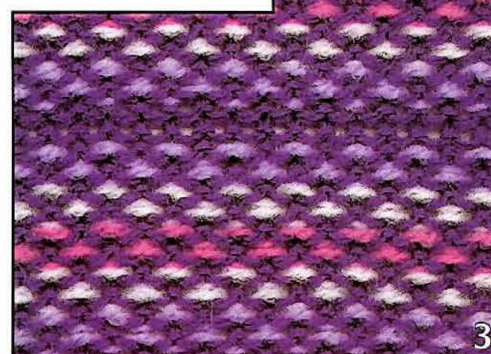
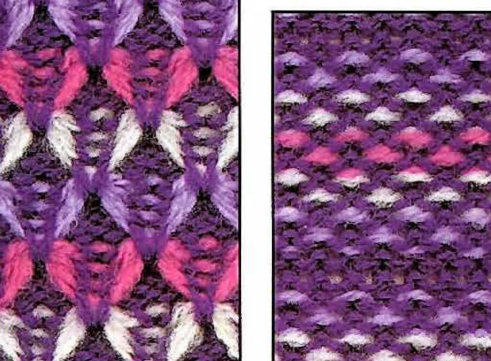
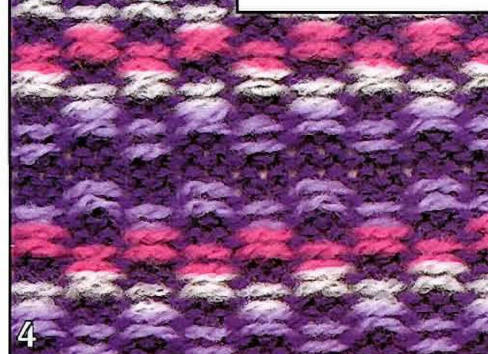
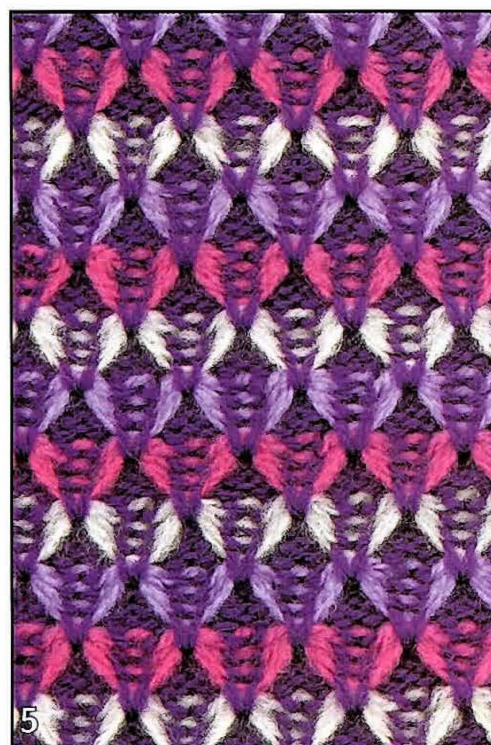
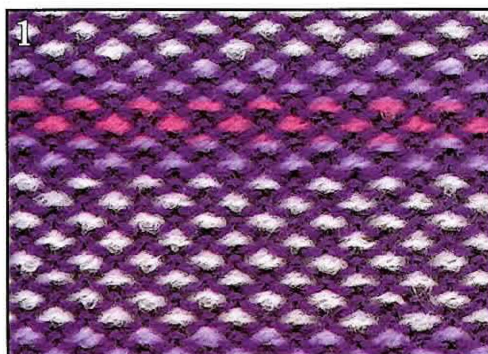
Our mix and match wardrobe is looking more impressive by the minute - any of the four shades we've used could be picked out for co-ordinating garments, which would work with any of the three waistcoats.

This month we've used **Amethyst** as the background yarn, with the other shades - **Dusty Pink**, **Warm White** and **Shade 404** as the weaving yarns. I think we'll continue to call **Shade 404** **Clint**, after the Man with No Name, because it seems so rude to call such a lovely shade of lilac by a number!

KNIT SOMETHING SIMPLE

Sample One uses Card 1 (Card 1, Pattern 1 on electronic machines). Knit with **Amethyst** in Feeder 1.

* Weave 8 rows **Warm White**, 2 rows **Clint**, 2 rows **Dusty Pink**, 2 rows **Clint** *. Repeat from * to * throughout.



The show goes on!

The Prima Knit, Stitch & Creative Crafts Show

Make a date in your diary for this great show, to be held from the 30th September to 3rd October at the NEC, Birmingham and join hundreds of knitters at one of the biggest shows in the country.

NEW-LOOK FOR AN OLD FAVOURITE

The **Prima Knit, Stitch & Creative Crafts Show** is the UK's largest knit, stitch and creative crafts show. It is set to take place at the National Exhibition Centre from the **30th September** to the **3rd October 1999**. With over 200 exhibitors, the show will cover all aspects of hand and machine knitting, sewing, cross stitch, patchwork, quilting, embroidery, needlepoint, glass art, toy making, soft furnishings, crochet and other creative crafts.

Exhibitors, ranging from individual designers and specialists to spinners and manufacturers, will be on hand to show yarns, machines, accessories, patterns, literature and lots more.

New Attractions

A whole series of attractions is planned to inspire and entertain visitors - including talks, workshops, demonstrations, advice centres and displays. A central feature of the exhibition will be the spectacular fashion shows,

which display the best in knitting and needlecraft and creative crafts skills transformed into stunning catwalk designs. The fashion shows will take place throughout the four days of the exhibition and are all included in the admission price.

New Features

Other free features at this year's exhibition include:-

- ◆ **The Knit Clinic** where visitors can get first-hand advice on knitting problems from resident experts.
- ◆ **The Creative Visitor Awards** are an opportunity for visitors, wearing their own creations, to appear in the daily fashion shows.
- ◆ **The Learning Cycle** are special presentation workshops and advice centres hosted by various guilds, colleges and institutions.

Various attractions at the show include four presentation the-

prima Knit Stitch & Creative Crafts Show

atres covering hand and machine knitting, sewing and needlecrafts, cross stitch and creative crafts respectively. Top names from these fields will be running presentations, talks, seminars and workshops on a variety of subjects.

Easy Access

The venue is easily reached via the M42 motorway. Free courtesy buses run from the car parks and

railway station. Special coach drop arrangements can be made and there is a free left luggage service in the show. There is also an on-site railway station - Birmingham International - 10 minutes from Birmingham New Street and only 80 minutes from London Euston.

Ticket Information

Admission prices covering all attractions are £6.50 adults, £5.00 concessions (including senior citizens, disabled, registered unemployed and students) and free of charge for accompanied children under 16. Reduced rate advance tickets are available at £1 off the above prices and organised parties receive one free ticket for every ten paid for. Numerous coach companies are organising trips to the exhibition and the organisers can give details of these.

The show is open daily 10.00 am-5.00 pm and the official charity of the show is the Variety Club. For tickets and further details, telephone 0117 907 1000. ■

What could be more appropriate than to use Card Two for **Sample Two?** (Card 1, Pattern 2 for electronic machines). Once again, **Amethyst** is in Feeder One throughout.

* Weave 4 rows **Warm White**, 4 rows **Dusty Pink**, 4 rows **Clint**, 2 rows **Warm White**, 2 rows **Dusty Pink** and 2 rows **Clint** *. Repeat from * to * throughout.

THREE BECOMES ONE

I was tempted to use Card Three for **Sample Three**, but resisted the temptation to be "numerically correct" and went back to Card One. We've put some stripes of stocking stitch in between the weaving panels here.

* **Amethyst** is still in Feeder One and the weaving sequence is 2 rows **Clint**, 2 rows **Warm White**, 2 rows **Dusty Pink**, 2 rows **Warm White**, 2 rows **Clint**. Now knit two rows with no weaving yarn in place *.

Nothing else needs to be altered on the machine and you repeat the knitting sequence from * to * throughout.

MIX THOSE METAPHORS!

I could deny Card Three (Card 1, Pattern 5 on electronic machines) no longer when it came to **Sample Four**, but I did put my foot down with a firm hand when it came to the colour sequence. The first four rows on Card Three are identical - three plain needles and one pattern needle. The second block of four rows has the pattern needle over the centre plain needle from the last repeat (it's shown in full in last month's issue).

I'M IN CHARGE (I THINK!)

The normal way to carry on with Card Three is to knit four rows, then make any changes to colour for the next four rows. I asserted my authority over the machine though and changed colour

every two rows. Just because the card has four identical rows doesn't mean to say I have to do the same.

The sequence I used was * **Amethyst** in Feeder One throughout, 2 rows **Clint**, 2 rows **Warm White**, 2 rows **Dusty Pink**, 2 rows **Warm White**, 2 rows **Clint**. Knit 2 rows without weaving and start the sequence again. Repeat from * to * throughout.

PICK YOURSELF UP

We've had a pretty easy time with our samples so far this month, so time for a bit of interference on **Sample Five** I think. I used Card Three again, but gave into the colour sequence dictated by the card, and knitted 4 rows each of **Clint**, **Warm White** and **Dusty Pink**, repeated with **Amethyst** in Feeder One.

The "interference" comes from the single-ended transfer tool

which popped into my hand while I wasn't even looking. At the end of every four rows in each colour, I used the transfer tool to pick up the four floats and place them on to the needle directly above. I think the result looks a bit like a two colour in a row tuck pattern if there was such a thing.

I had a bit of a problem when I'd done the samples, because I couldn't decide which to use for the garment. Usually I know immediately when I've done the "right" one. In the end, I went for **Sample Three**, with the plain rows in between the weaving panels, because I liked the shadow effect. The waistcoats from the previous two months both had quite bold patterns in comparison to this one. I decided a little subtle something would be appropriate for this month, so I'm off to knit it now. ■

Simple Summer Style

Designed by **Maggie Dyke** in **Bramwell Fine 4-ply** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 [1, 1, 1] x 500 g cone in Amethyst (MC).

1 [1, 1, 1] x 500 g cone in Shade 404 (A).
1 [1, 1, 1] x 500 g cone in Warm White (B).

1 [1, 1, 1] x 500 g cone in Dusty Pink (C).

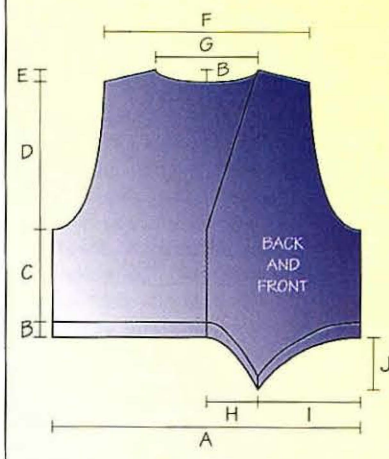
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282- 779811.

GARMENT WEIGHT

Finished garment in first size weighs 145 g.

Diagrams

A = 48 [50.5, 53, 55.5] cm
B = 2 cm
C = 15 [16, 17, 18] cm
D = 23.5 [24.5, 25.5, 26.5] cm
E = 1.5 cm
F = 34 [36.5, 39, 41.5] cm
G = 16 [17, 18, 19] cm
H = 8 [9, 10, 11] cm
I = 16 [16.25, 16.5, 16.75] cm
J = 8 cm



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 95 [100, 105, 110] cm, 37½ [39½, 41½, 43½] in.

Length to shoulder 40.5 [42.5, 44.5, 46.5] cm, 16 [17, 17½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.



TENSION

24 stitches and 41 rows to 10 cm, 4 in measured over woven pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATION

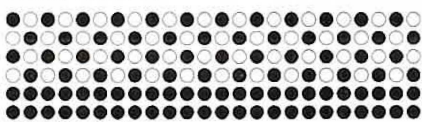
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 43.



• Photography Matt Smith • Stylist Sally-Ann Carroll • Body Next; Jeans Grattori; Earrings Jessica Maybury

Charts

Punchcard Chart



Electronic Chart



NOTES

a) We used purl side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit woven rows with first colour given in back feeder 1 to knit background and weave with second colour. If only one colour is given, use this colour to knit in stocking stitch.

d) We used Silver Reed Card 1 (punchcard machines), Card 1, Pattern 1 (electronic machines) for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Murdock Road, Bedford MK41 7LE or telephone 01234-352551.

e) On Silver Reed electronic machines, set pattern width indicators at 0 and 24 on SK840 machines (at 24 on earlier models). Place point cams at width of knitting. Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

WOVEN PATTERN

K 2 rows MC, 2 rows MC/A, 2 rows MC/B, 2 rows MC/C, 2 rows MC/B and 2 rows MC/A. These 12 rows form pattern.

Knitting Instructions

BACK

Push 116 [122, 128, 134] Ns at centre of machine to WP. Insert card and lock on 2nd row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel Levers to II. Set RC at 000. K 1 row. Release card and cont in woven patt starting with 10th row. K 61 [65, 69, 73] rows. RC shows 62 [66, 70, 74].

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 82 [88, 94, 100] sts rem. K 71 [77, 81, 85] rows. RC shows 156 [166, 174, 182].

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre

30 [32, 36, 38] sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on next row.

SHAPE SHOULDER

Dec 1 st at neck edge on every alt row and at the same time, cast off 6 [6, 6, 7] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [6, 7, 6] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in woven patt. Finish to correspond with first side, reversing shaping. Remove nylon cord and WY from cast on edge.

LEFT FRONT

Push Ns 20 and 21 [22 and 23, 24 and 25, 26 and 27] at right of centre 0 to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand from right to left. Set Russel Levers to II. Set RC at 000. K 1 row. Release card and cont in woven patt starting with first row. K 1 row.

1ST SIZE

Inc 1 st at each end on next and foll 9 alt rows.

* Inc 1 st at right edge on next row. Inc 1 st at each end on next row; rep from * twice more.

Cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

2ND SIZE

Inc 1 st at each end on next and foll 9 alt rows.

* Inc 1 st at right edge on next row. Inc 1 st at each end on next row; rep from * once more.

Inc 1 st at each end on next 2 rows.

** Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row; rep from ** once more.

Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

3RD SIZE

Inc 1 st at each end on next and foll 9 alt rows. Inc 1 st at each end on next 6 rows.

* Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row; rep from * once more.

Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

4TH SIZE

Inc 1 st at each end on next and foll 7 alt rows.

* Inc 1 st at left edge on next row. Inc 1 st at each end on next row; rep from * once more.

Inc 1 st at each end on next 6 rows.

** Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row; rep from ** once more.

Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

ALL SIZES

Inc 1 st at left edge and cast on 14 [15, 16, 17] sts at beg of next row. 58 [61, 64, 67] sts. K 61 [65, 69, 73] rows. RC shows 95 [99, 103, 107].

SHAPE FRONT EDGE & ARMHOLE

Dec 1 st at left edge on next and every foll 4th row and at the same time, Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 35 [38, 41, 44] sts rem. Cont to dec at left edge only on every 5th row from previous dec until 22 [24, 25, 27] sts rem. K 10 [11, 5, 4] rows.

SHAPE SHOULDER

Cast off 6 [6, 6, 7] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 4 [6, 7, 6] sts. Remove nylon cord and WY from cast on edge.

RIGHT FRONT

Work as for Left Front reversing shaping by reading left for right and right for left.

FRONT & BACK NECK BANDS (KNIT 2)

Push 148 [157, 166, 174] Ns to WP. * Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel Levers to II. K 17 rows. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge *.

LOWER FRONT EDGE TO POINT BANDS (KNIT 2)

Push 34 [37, 40, 43] Ns to WP. Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K

1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel Levers to II. K 1 row. Inc 1 st (1st in) at each end on next 7 rows. K 2 rows. Dec 1 st (1 st in) at each end on next 7 rows. Using WY, K a few rows and then release from the machine. Remove nylon cord and WY from cast on edge.

POINT TO SIDE EDGE BANDS (KNIT 2)

Push 55 [56, 57, 58] Ns to WP. Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel Levers to II. K 1 row. Inc 1 st (1st in) at right edge on next and every foll 3rd row until there are 58 [59, 60, 61] sts. K 2 rows. Dec 1 st (1 st in) at right edge on next and every foll 3rd row until 55 [56, 57, 58] sts rem. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge. Knit second band, reversing shaping by reading left for right and right for left.

LOWER BACK BAND

Push 140 [147, 154, 161] Ns to WP. Work as for Front and Back Neck Bands from * to *.

ARMHOLE BANDS (KNIT 2)

Push 160 [166, 172, 178] Ns to WP. Work as for Front and Back Neck Bands from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Pin front and back neck bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin lower front edge to point bands and point to side edge bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin lower back band in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin armhole bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side seams and all band seams. Fold all bands in half to inside and slip stitch to edge of garment. Give final light steam. ■

Duomatic Update

Part 7 - Deco Patterning System (pt. 2)

In her series of articles about the Duo 80, **Doris Coutts** is showing us the patterning system. This month she continues her in-depth look at one of the most popular features - the Deco.

I assume that you have the Deco, card reader centred at 0 (and extension plate) all on your machine, ready to go! Let's insert a card and see how the holes and blanks affect the card reader. Choose a tuck card and I'd suggest Card 19, since this has an easy design to follow. Put the card in with the arrows pointing upwards - we mentioned the two different ways to do this last time and stop when the grey line on the card just shows at the edge of the card reader slot - 0 will appear in both windows of the reader.

SETTING UP

The Card

You will have noticed that the card feeds upwards, so that the patterning works down the card, the opposite way from Japanese punchcard machines. Also, the reader records the Row 7 above that showing at the edge of the slot. If you want to check the way the feelers are set, you could copy the operative row before putting the card in the machine. However, if you are working with Card 19, look at row 56 in the right hand window, as this row is identical to the one that is being read.

Go across to the centre of the card and you will see a single punched hole. Now look at the feeler just to the left of the centre arrow and you will see it is in the down position. Next to it, there are five feelers up, which correspond to five blanks on the card and you can continue to check to the end of the card - either side, since this card is symmetrical.

Pushers & Needles

So far, so good, but we haven't got any pushers or needles into use yet, so put up 30 or 40 needles each side of 0 on the front bed and pushers to match. If you put pushers alone up, they're going to push the needles up anyway, so you may as well save a little strain on the pushers and put needles into position first!

The Trip Cam

Now move the trip cam over to the left and make sure the right hand edge is outside the end of the card reader. In practice, you will have an edge spring on the last stitch of knitting and the trip cam should be up against this. Even if your work narrows, due to shaping, the trip cam must be outside the card reader. You can line the pushers up in their working position (see the third article in this series) or leave them down with the butts against the blocking rail. Needles should be in normal working position.

THE SELECTOR

On the selector, immediately under the word Deco, there is a dial with a pointer in the middle. At the top it is marked 0, then 2 on the left and 4 on the right. You'll also see an arrow, which indicates the direction in which you must move the pointer - that is, anti-clockwise. So, if you want to get from 0 to 4, you must go through 2. What this means is that:-

On 0, the card does not move.

On 2, the card moves one line every second row.

On 4, the card moves one line every four rows.

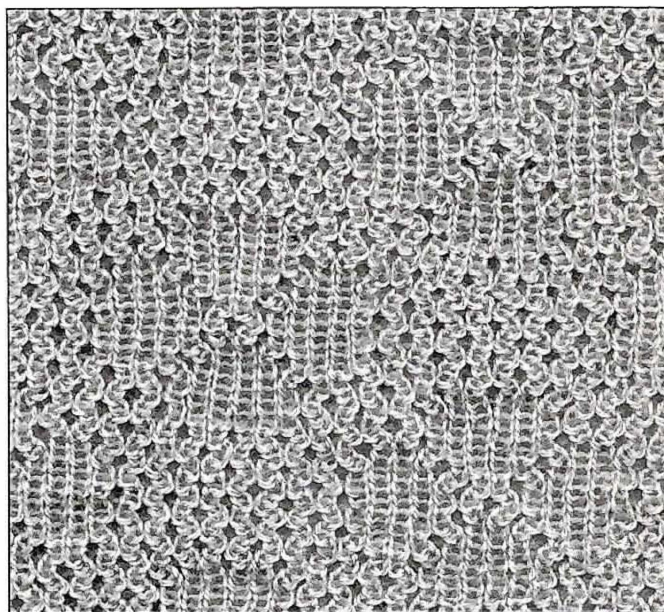
To start with, on 0, you will see a little red dot in the window on the left; this will stay red for the dial on 2, but on 4, it will alternate between red and grey. If it is grey at the moment, go right round the dial through 2 and 4 and back to 0 again, when it will show red.

Don't ever start your patterning when it is showing grey.

Another warning to remember is you must always continue moving the Deco in the same direction to the end of the row.

CLEARING A JAM

Should the lock jam in the middle of a row, detach the Deco and continue to move it in the direction in which it was going, then



Sample One - Card 19: Deco on 2 (Jandis SS 4/4)

leave it well outside the work while you sort out the mess. If it fouls up whilst you are knitting from left to right, you will have to detach the Deco, but leave it in the same place, release both locks (using GX, etc.) move over to the right and follow on with the Deco.

THE DECO

Let's see what the Deco does. With the card still showing 0 in the window, Deco on 0, detach it from the lock and run it to the left and back again. This is so that the feelers on the Deco pick up the setting of the feelers on the reader. Now put the pointer on 4, going through 2 first. Don't forget - watch the shovel at the bottom left and you will see it lower on to the needle bed, ready to pick up the pushers.

Run the Deco over to the left and you will see and feel a pusher selection being made. Look at the pushers and compare them with the reader feelers. Where the feeler is down (a punched hole on Row 56) the pusher is in the Up position and vice versa. Note that the little red dot on the Deco is now grey.

Do two more passes with the Deco - three in all. The same selection of pushers will be made on these rows, but you will hear a "clunk" on the 3rd pass (don't panic, nothing is broken!). The card has moved on a row and the reader feelers have changed position, but the pusher position hasn't, so the two sets of feelers

no longer agree. The grey dot is now red again.

As you return the Deco to the right, check the row numbers in the two windows, that on the left will be 2, on the right 4. So when the Deco is on 4, you will follow the row numbers at the right hand side. Now do the same thing again with the Deco on 2. You will see that each time you take it over to the left, the card will move forward a row.

TO SUMMARISE...

DECO ON 4

Row 1 (right to left)

Deco scoops up and alters position of pushers, ahead of knitting each needle, so this row is the start of the new pattern series; red eye changes to grey.

Second Row

Row 2 (left to right)

Knits as first, pushers don't change, eye still grey.

Third Row

Row 3 knits as first row, pushers don't change. As Deco goes over left edge of card reader, the card moves on one row. At this point, the box showing the number of rows (on the right) will not agree with the row counter - that is, it will show a multiple of 4, say 64, when the row counter still shows 63. The feelers will also have changed to the next pattern row. The eye is still grey.

Fourth Row

On Row 4, there is no change to the pushers. The row knits the fourth row of sequence, the same as the other three rows. However, as the card row and the feelers changed at the end of Row 3, the pushers don't agree with either of them. At the end of the fourth row, the eye is again red and Deco rows and row counter agree. From this you can see that the pushers and feelers on the card reader read the same only at the end of the first and second rows.

DECO ON 2

When the Deco is on 2, it really knits the third and fourth row of the sequence, except that on the first row, the pushers change at the beginning of the row and the card moves on at the end of it.

SETTING THE CARD

So far we haven't actually done any knitting; unless you only want to work once through the card, it is necessary to join it in a continuous circle. Most of the cards that are ready cut have three rows of holes at the beginning and end of the card. Naturally, the card we are working with is an exception!

The pattern has been continued to the end of the card, but when the six rows are overlapped, you will see that the holes punched at the bottom of the card are exactly over those that are at the beginning. There is a little less hole punching to do when done in this way (something to remember when you come to punch your own cards). The basic set certainly has a pair of small holes outside the transport holes which show you how to join the card.

JOINING THE CARD

Find the black plastic clips that came in the Deco pack. You need two pairs and I find it useful to join the four pieces into a square, when not in use. Feed the card

through until you can overlap it so that the two sets of joining holes coincide, with the beginning of the card with the arrows beneath the end of the card. This ensures that the card will rotate smoothly without catching on the card reader.

Marry up the two sets of joining holes on one side of the card and push the clip with the studs up through both holes, starting from the blank side of the card; then put the other piece on top. You need to make sure it is well home on the studs, which you may find a bit tricky at first. If you press it with your finger nail, the top part should in fact be slightly curved.

Do the same with the other side of the card; the clips can flip out of your fingers - well, they do out of mine! So, if you have a dark carpet, I suggest you try putting a light-coloured sheet, old shower curtain or something similar on the floor so that the pieces will be easier to find! When you are all joined up, the row numbers should be continuous.

PREPARATION

We now need to try out our theory in knitting. Since we will be working in full needle rib (FNR) and double bed tuck, we need a fairly fine yarn such as two or three ply thickness or two strands of 2/30s. Ignore the Deco for the moment - you can detach it and leave it over on the extension plate. Knit some rows of full needle rib to start with, then stop with the locks on the right hand side.

CHECK LIST

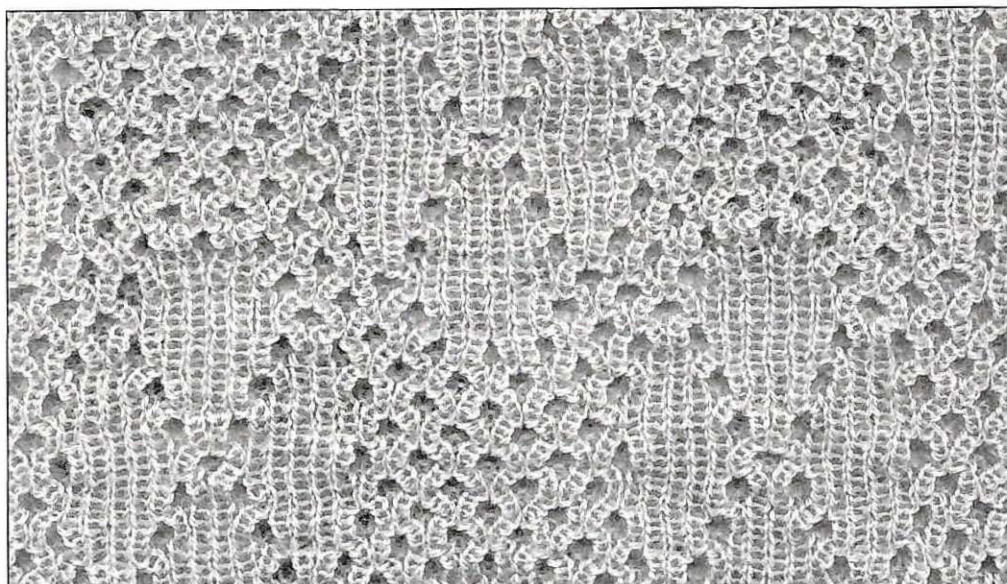
Perhaps you'd like to follow my "idiot card" check list:-

- 1 Pushers out of rail, one for each needle in working position and rail properly back in place.
- 2 Row tripper shifted over to the left of the work.
- 3 Check your lock setting and arrow / O buttons. (see below).
- 4 Stitch size set for pattern on both locks.
- 5 Is the Deco on 0 to memorize pattern setting?
- 6 Is the card set on Row 0?
- 7 When Deco is connected to lock, make sure you then set it to 2 or 4.
- 8 For AX patterns, is there an extra needle in working position on back bed at left?

LET'S KNIT!

As we are going to knit in double bed tuck, our lock setting would be N/AX, but just check the setting of the first row (the same as Row 56). The card reader shows feelers down for a punchcard hole, but the corresponding pusher is up which means the needle would knit.

All the blanks on the card have the pushers down, which would tuck and that would never do for single bed knitting, since this would mean several needles tucking side by side. Double bed work would actually knit like this, since the back bed needles would intervene to stop this happening. So, double bed tuck can be knitted either with or without an arrow, as you will see from the Deco Instruction Book. When working from a pattern, you should follow the designer's instructions. For this swatch:- With the Deco setting on 2, the setting is N/AX.



Sample Two - Card 19: Deco on 4 (Jandis SS 4/4)

With the Deco setting on 4, you would have two rows N/AX, two rows N/AXO in order to keep the same pusher setting on the third and fourth rows.

If you have that sorted out, take the Deco on 0 across the bed. I prefer to do two or three passes, as needed and join it to the lock. Check points 1 to 8 above and start knitting. You should get something like Sample 1, with the Deco on 2 and then go on to try Sample 2, with the Deco on 4.

Watch the movement of your locks, on the left hand side, you only need to clear the working needles. However, on the right you not only need to go past the working needles, but also leave enough room for the Deco shovel to collect up its pushers - about 7 or 8 cm. As a guide, I used Jandis yarn, with the stitch size (SS) on 4/4. Notice how, with the Deco on 4, the pattern is bolder and larger; so the extra work involved in changing the lock setting every two rows is worthwhile.

Helpful Hint

Here's a tip you might like to remember. If you have to stop in the middle of knitting, stop with the locks on the left. No changes to pushers are made there, so you will know just where you are in the sequence. Other checks are the row counter (divide by 4) and whether the dot is grey (mid-sequence) or red!

Good luck with your Deco knitting - it opens up so wide a range of patterning. Later on, we will go on to the other settings of the locks plus the Deco. Happy knitting till then. ■

Knitter's Browse

A merrie month?

"Mist in May and heat in June, bring all things into tune." Not so this year for **Frank Dineen** - as you'll read in this month's miscellany of knitting thoughts from the sick bay!

June - Ah yes, I remember her well. She wore a gown of green, or was it blue? Long time ago, lovely girl. Not the girl, you idiot - the month! Sorry, got carried away there. June was a dreadful month. I was bitten on the leg by a bug (not the millennium variety) and it put me either out of action or severely reduced my range for most of the month. Worse still, the doctor gave me some pills that reduced the swelling, but gave me a listless, don't give a "Clark Gable" feeling. Hence my being late on parade - and non-appearance last month. Sorry everyone. Normal service will be resumed as soon as possible. Sadly, I did not get to the Cranbrook Show

this year. It's a great pity because, from all I have heard, it was first class. I gather the "pièce de résistance" was the fashion show and the ladies on the Guild stand were very impressed.

June was not all down hill because I did get to talk to Ash, Fleet and Winchester Machine Knitting Clubs. (It was on the way home from Ash that I got bitten.) I had a joyous time at all venues. Winchester club members meet in a spanking, brand new Community Centre - built with the aid of a Millennium Grant and only opened in May. It is situated in Littleton, a lovely little village to the north of the city. Interestingly, they meet fort-

nightly - one meeting is held in the afternoon and the other in the evening. Does any other club do this, I wonder? I'm sure they must, because it's so sensible and such a worthwhile exercise to suit the different lifestyles of all the members.

CLUB IN CRISIS

Dorothy Darke of the Ferndown Club tells me she is giving up the job of Club Secretary. Nobody else has come forward to do the job - so the future of this wonderful group is under threat. Any takers? I'd volunteer myself if I lived nearer. One of my most enjoyable afternoons was spent in their company.

Incidentally, many years ago I belonged to a youth club. Yes, that long ago but no, I did not personally know Noah. People tell me he was a bit of a wet blanket; the Ark leaked because he had employed Welsh shipwrights.

Where was I? Yes the youth club. We had a system whereby different members ran the club for a period of three months. All names were put into one hat and the offices to be filled were placed into another. We pulled out the name, then were given our new role. You never knew what you were going to be landed with - but astoundingly it worked. Why not try it at your club? You will only discover your true abilities by sticking your neck out.

I remember reading Swallows and Amazons as a child and the advice given by a father to his children stuck in my mind. "Always take your chances and you will never be sorry for a 'might have been'." It is a very sound rule to live by - and there endeth the gospel according to St Frank.

SHERBORNE OPEN DAY

I then decided to chance a trip to Sherborne. Despite some foreboding on my part, I did risk my

leg and drove down to support this year's Annual Open Day. Luckily, my leg stood the strain and I was glad that I had made the effort. It was bad luck to be upstaged by a Royal Wedding - but those of us who were not glued to the TV spent a very enjoyable day, talking and admiring the wealth of talent that the club seems able to attract. No doubt this comes as a result of their untiring efforts not only to maintain a high profile, but also to convince people that machine knitting is a worthwhile expenditure of leisure time.

LET'S GET KNITTING!

I have, at long last, found some time to get knitting myself. Currently, I am exploring the mysteries of a Passap Duo 80 with a view to knitting a cardigan - for me! Funny how men's cardigans have gone out of favour, because I have always found them to be most useful garments. It must, of course, have pockets because it is a garment much beloved of pipe smokers - of which I am one. At one time, I did give up my pipe, but I am now of an age when I no longer worry about things like lung cancer and heart attacks. Not that I ever did, in fact. I actually gave it up five years ago because money was desperately short. I now need a new cardigan, because all my old ones are either worn out or they have shrunk. Me? Fat? Never!

Anyway, that is June dealt with so let's see what lies ahead in July? First it's the Selsdon Show, followed a week later by Chepstow. I have to admit that Chepstow is my very favourite show. It's not a particularly enjoyable drive, but there is the lovely crossing of the Severn and Wye by way of the old bridge. The bonus, when we finally arrive, is that Alice is always so welcoming.

The show won't be quite the same this year, because we have lost Andy Levick and, at the time of writing, Mary Dowse is at dan-

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ger's door. However, Alice still survives in good health and I'm sure she will not mind me saying that she's truly an original. Her show has an atmosphere quite distinct from any other. For those who have never attended, take my advice and go before it's too late. Believe me, Wonder Woman could take lessons from Alice! I shall be deeply disappointed if my health prevents me from attending this year. From the Guild's point of view, my absence will scarcely matter. We have a first class team in the area - indeed, we are building top-quality teams all over the UK and membership continues on an upward course. At the last count it was 630 and rising!

Thinking of Chepstow and Wales has reminded me that I had a letter from Mrs G Pugh - no, not the one in Hi De Hi - telling me of a chunky machine that she had seen in a charity shop called a Sanofix. It's an unfortunate name for a machine and sounds more like something you put down the drain! Has anyone got any more information on this model? Please contact me if you have any details. I am also still looking for a Turmix double bed machine, a Passap 20 and a Passap Combi. Perhaps you might care to look deep into the spider-ridden corners of your lofts? No? Cowards! I have the excuse that I have a bad leg (says he smugly). Besides, I know what we have in our loft - nothing but rubbish... but I just can't bear to throw it away!

Where was I? Well, with the two shows looming, I think I have July sorted out and there's nothing on the books, as far as I know, in August. Most people take a holiday so, with a bit of luck, I'll be able to catch up with all the things that have been put on the back burner. I might do some knitting or possibly some spinning; I may even find time to have another go at weaving. I must get around to fathoming out the Garment Styler and, who

knows, I could be planning a super retirement - if a cheque ever arrives from Reader's Digest!

Howsomever - lovely word that, a real collectors item - howsomever, whilst in the dream state engendered by the antihistamine pills, it did occur to me that what we knitters need is "a march". I mean, everyone has "a march" so, to be taken seriously, we should have a march - with banners, of course. "Ban Acrylic Clones!" "Drop your ribber beds." "Up with Yarn Arms!" Controversial things like that. The march would, of course, eventually arrive in Trafalgar Square, which would be "coned" off for the occasion.

There the day would end with a giant "knit-in". A "Superba" day, full of "Brotherly" love. "Silver" linings behind each cloud, "Singers" in full song and "Passaply" a visit from Bond 007 to wind it all up. Banner headlines would read - "Knitters pull wool over Blair's eyes". "Afghans descend on Russian envoy". "Fishermen ribbed over Guernseys". "Chinese object to presence of Llama". What do you think? Does there lie, amongst all that comedy, the germ of an idea? I would like to think so. With that thought left spinning in your minds, I'll sign off for another month. Keep those letters coming. I love hearing from you. Don't forget that you can also E-mail me on:-

fdineen@compuserve.com

If you would like to get in touch with Frank about old machines, insect bites and other matters, or membership of the Guild of Machine Knitters, his address is:-

Frank Dineen
44 Littlepark Avenue
Bedhampton
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Farmer Brown

Designed by **Betty Meeds** in **Bramwell** yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Fine 4-ply.

(Yarn Guide No.11.)

Oddments in Oak (MC), Sandstone (A), Yellow (B), Pale Peach (C), Black (D), Royal Blue (E) and Deep Pink (F).

Polyester stuffing.

Copydex adhesive.

Small bow.

Small clipping off a feather.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

WEIGHT

Finished doll weighs 80 g.



Pattern Information

MEASUREMENTS

Height approximately 23 cm, 9 in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 43.

NOTES

a) We used knit side of knitting as right side.

Knitting Instructions

LEGS, BODY & HEAD

FIRST LEG

Push 41 Ns at right of centre 0 to WP.

*With carriage at right and using MT and A, make a woven/auto-

matic closed-edge cast-on. Carriage is at left. Set RC at 000. K 10 rows. Using MC, K 24 rows *. Using WY, K a few rows and release from machine.

SECOND LEG

Push 41 Ns at left of centre 0 to WP. Work as for First Leg from * to *.

BODY & HEAD

Push 41 Ns at right of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 82 sts. Unravel WY. Using MC, K 15 rows.

Using D, K 3 rows for belt.

Using B, K 18 rows for shirt.

Using MT-1 and C, K 20 rows for head.

Using MT and MC, K 8 rows for hat.

Make a hem by placing loops from first row worked in MC on to corresponding Ns. K 12 rows.

Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, thread end through sts and release from machine.

ARMS (KNIT 2)

Push 25 Ns to WP. With carriage at right and using MT-1 and C, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 9 rows for hand. Using MT and B, K 19 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

MAKING UP

Pull up sts at top of hat and secure. Join head, body and leg seam, leaving bottom of legs open. Thread a length of C,

through stitches on first row of head for neck. Going in from bottom of legs, stuff head and body firmly. Pull up yarn at neck and secure, wind yarn around neck, pull up tightly and secure. Stuff legs, pull up yarn at bottom of legs and secure. Pull up yarn at hand, secure and join seam. Stuff arms. Pull up yarn at top of arms and secure. Sew arms to doll.

Mark position of eyes, nose and mouth with pins. Using E, work two chain stitches over two rows for each eye. Using F, work a chain stitch for nose and a triangle for mouth. Using D, work chain stitches for braces as shown in photograph. Using A, work three buttons on shirt using chain stitches. Glue bow tie at neck using Copydex. Glue feathers to hat. ■

Club Speakers

Now turn
to page 27 for Club
Outings

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NORFOLK KNITTING SHOWCASE

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OCT

Date - 30th & 31st October 1999.
Venue - Hewett School, Hall Road, Norwich.
Organiser - Jan Wright.
Telephone - 01603-717149.

NOTTINGHAM KNITTING SHOW

9
APR
2000

Date - 9th April 2000.
Venue - Harvey Haddon Sports Centre, Nottingham.
Organiser - Alan Hunt.
Telephone - 0115-922 3654.

JAN WRIGHT

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Gadgets & Widgets - Borders and Bands - Garter Carriage. These are the most popular of the demonstrations - other subjects can be covered by prior arrangement, as well as one-day workshops.

Jan Wright Knitwear Design
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Norfolk NR13 5NU
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Date - 30th Sept - 3rd Oct.
Venue - NEC, Birmingham
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Telephone - 0117-907 1000.

BURY KNITTING SHOW

17
OCT

Date - 17th October 1999.
Venue - Castle Leisure Centre, Bolton Street, Bury.
Organisers - Vera Palmer & Keith Lord.
Telephone - 01706-521996 (eves).

KNIT, STITCH & CREATIVE CRAFTS SHOW

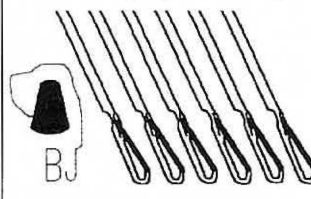
20
JAN
2000

Date - 20th - 23rd Jan 2000.
Venue - Sandown Exhibition Centre, Esher, Surrey
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest



any other topic you'd like me to cover. Workshops can always be geared to your club members' specific requirements.

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ANGELA CORYN

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JUST KNITTING SHOW

11
SEP

Date - 11th September 1999.
Venue - Thornbury Leisure Centre, near Bristol.
Organiser - Kathryn Smeaton, Kadanse
Telephone - 01454-261361.

Angela Coryn Knitwear
Tangles, Little Bull Lane
Waltham Chase
Southampton
Hampshire SO32 2LT
Tel: 01489-892041

NEW
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SUNDAY 17 OCTOBER 1999 - 10 am - 4 pm

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ENTRANCE £3.50 ADVANCE TICKETS £3.00

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For tickets please send SAE with cheque payable to: Bury Knitting Show, 195 Queensway, Rochdale OL11 2NA. Please send SAE for details of speakers room or ring Keith Lord 01706 521966, 6 pm to 9 pm weekdays.

Market Place

If you'd like any help or advice about advertising in Machine Knitting Monthly, please call us on 01628 783080

MKM Advertising Department
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Admission £1.50

Details from Alice 01594-562161

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Market Place

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1989	1990	1991
Vol.12 No.1 ☐ No.2 ☐ No.3 ☐	Vol.13 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐	Vol.14 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐
1992	1993	1994
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1991	1992	1993
FEB ☐ MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ SEP ☐ OCT ☐ NOV ☐ DEC ☐	JAN ☐ FEB ☐ MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ SEP ☐ OCT ☐ NOV ☐	JAN ☐ FEB ☐ APR ☐ MAY ☐ JUL ☐ AUG ☐ OCT ☐ NOV ☐ DEC ☐
1994	1995	1996
JAN ☐ FEB ☐ MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ OCT ☐ NOV ☐	JAN ☐ FEB ☐ MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ SEP ☐ OCT ☐ NOV ☐	MAR ☐ NOV ☐ SEP ☐ DEC ☐

MACHINE KNITTING MONTHLY

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NOV ☐ DEC ☐	MAY ☐ OCT ☐ SEP ☐	NOV ☐ DEC ☐
1994	1995	1996
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1997	1998	1999
FEB-MAR ☐ APR ☐ MAY ☐ JUN ☐ JUL ☐ AUG ☐ SEP ☐ OCT ☐ NOV-DEC ☐	JAN-FEB ☐ APR ☐ MAY ☐ JUN ☐ JUL-AUG ☐ SEP ☐ ISS-10 ☐ ISS-11 ☐	ISS-12 ☐ ISS-13 ☐ ISS-14 ☐ ISS-15 ☐ ISS-16 ☐ ISS-17 ☐

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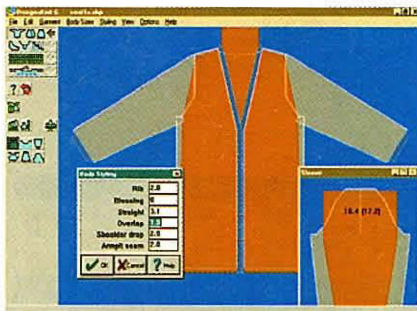
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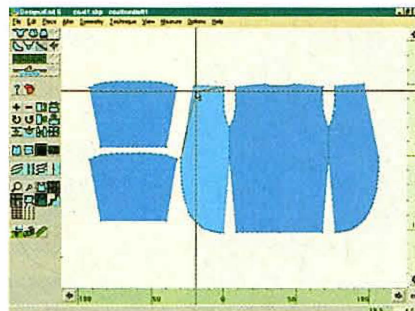
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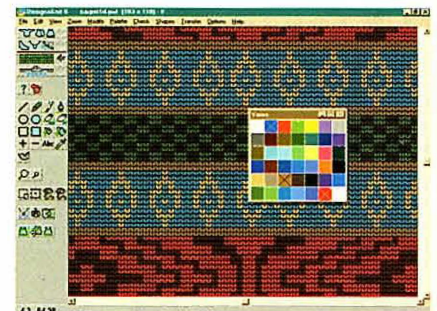
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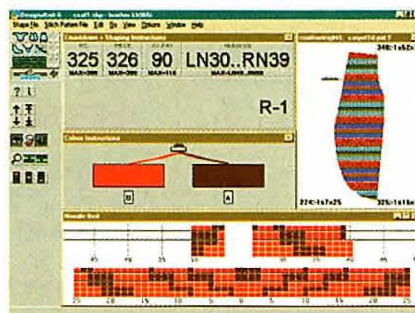
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